The affective element in primary school music education: School music programmes and their influence on children's attitudes to music

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Acknowledgements

"No one can whistle a symphony. It takes an orchestra to play it."

– H. E. Luccock (1885-1961)

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Abstract

The focus of this study is on students' affective development. While the importance of monitoring and assessing the development of children's musical achievement is acknowledged, a prevailing truism for the inclusion of music in the curriculum is to enable children to experience the joy of music. The most significant data on students' attitude to music arises from the National Education Monitoring Project (NEMP) music survey, administered to samples of Year 4 and Year 8 students four times between 1995 and 2010. That apart, there has been a lack of research into students' attitudes to music in New Zealand.

This study explores the characteristics of four Christchurch primary schools' music programmes that were identified as examples of best practice. Sources of data include student attitude surveys and semi-structured interviews with key members of staff. In order for data to be compared meaningfully with NEMP data, students in Years 4 and 8 completed a survey with a section replicating the NEMP music survey. Data were also collected on the reasons for and extent of student participation in musical opportunities in and out of school. The range of opportunities provided at each school were aligned with a modified version of the taxonomy of the affective domain (Krathwohl, Bloom & Masia, 1964) to consider the theoretical potential of each school's music programme to encourage students' affective development along a continuum.

Information collected in this study reveals diversity in how music is delivered to students across the four settings, with the provision of specialised programmes for able or motivated students and compulsory general music being a point of difference. Students at schools in which music was a compulsory component of the school's curriculum demonstrated more positive attitudes than where music was an elective activity only.

The study documents practices in schools following changes to curriculum, including the amalgamation of the arts and the introduction of National Standards. The outcomes suggest that opportunities to learn music may be linked to affective development in music and that there are benefits for both able and less able students when every child is engaged in the music programme.

Abbreviations

CGS	Cathedral Grammar School
CIS	Chisnallwood Intermediate School
CPS	Cashmere Primary School
ERO	Education Review Office
ITE	Initial Teacher Education
MOE	Ministry of Education
NEMP	National Education Monitoring Project
SMP	Specialist Music Programme
WS	Westburn School
FTE	Full Time Equivalent
CRT	Classroom Release Time
BOT	Board of Trustees
ICT	Information and Communications Technology

Glossary

Affective outcomes	Includes attitudes, but further relates to the extent to which students value and increasingly internalise music as a part of their identity.
Attitude	Refers to students' feelings toward music, but may indicate no deeper valuing or internalisation.
Cluster	Groupings of schools that co-operate as a larger community of learning, and may also share resources, such as collective professional development.
Co-curricular	Activities that are separate to the main learning programme, but are related to and complement the aims of the curriculum.
Contributing school	A school providing instruction to students in Years 1 to 6.
Decile rating	The Ministry of Education calculates a decile rating between 1 and 10 for each state and state-integrated school, based on the socio-economic status of its student population. Low decile schools have higher proportions of students from a low socio-economic background and are eligible for extra financial assistance. Decile ratings are used to determine the level of funding allocated to schools and are in no way related to the quality of the teaching programme (Ministry of Education, 2016).
Full primary school	A school providing instruction for students in Years 1 to 8.
Generalist	Most primary school teachers in New Zealand are generalists, who are expected to teach all learning areas of the New Zealand Curriculum to their own classes.
Intermediate school	A school catering to students in Years 7 and 8. Often intermediate schools employ specialist teachers to cope with the demands of the curriculum in subjects such as the arts, physical education, technology and science.
Kapa haka group	Māori performing arts group.
Lead teacher	A teacher who has a responsibility for a particular learning area. This teacher provides support to other teachers in a variety of ways, including arranging for professional development, liaising with parents, and managing resources, including the budget.
Music specialist	A teacher whose loading is made up primarily or entirely of teaching music. This would normally include directing choirs and/or instrumental groups in addition to general classroom music. Music specialists may have a university degree in music or education, or music education, but sometimes roles are created by schools for teachers with the appropriate skills who are already employed by the school.

National Standards	Introduced in 2010, the National Standards for Reading, Writing and Mathematics provide a set of expectations for achievement in Years 1 to 8. Schools are required to report to parents, boards of trustees and the Ministry of Education on progress in these areas.
Out-of-hours scheme	The out-of-hours scheme provides funding to Boards of Trustees in certain primary schools to employ professional music tutors for an allocated number of hours. The per-student funding is calculated on the basis of the school roll and paid every term. An administration entitlement is provided to each school in the scheme once a year and is based on the number of hours allocated (Ministry of Education, 2015b).
The arts	The arts is one of eight learning areas that make up the New Zealand Curriculum (2007), covering four disciplines: dance, drama, music-sound arts, and visual arts. Students are required to have learning experiences in all four disciplines during Years 1 to 8, and in two disciplines during Years 9 and 10. After Year 10, the arts are four separate elective subjects.
Syndicate	A syndicate, or team, is a group of teachers and their classes who may be in the same or similar year levels within a school. Teachers within a syndicate plan co-operatively and a syndicate leader provides support and accountability. Syndicates may also participate collectively in activities like "syndicate singing," excursions or collaborative projects.

Chapter One

Introduction

"A wise man seeks by music to strengthen his soul." – Confucius (551-479 BCE)

Personal Rationale

Music has been a part of my life since before I began school as a child in South Africa. Since picking up that first recorder I have continued to be active as a musician throughout my schooling, while completing undergraduate and postgraduate qualifications in music, and then as a teacher. When I enrolled for a Graduate Diploma of Teaching, I was filled with enthusiasm and eagerly anticipated the experience of music education in the New Zealand primary classroom. However, my training mirrored an experience which Webb (2016) notes is often reported among beginning teachers, that over several placements I never had the opportunity to observe music taught by either an expert practitioner or a classroom teacher, and I found myself, as a student, providing the year's music classes to those children, relying mostly on my prior experience as a musician.

Upon the completion of my graduate diploma, I was left with a great curiosity to know how schools, particularly those with successful programmes, were delivering music to students in practice. This curiosity grew after I was employed in a small setting with a limited programme and few resources, and I found that my students did not necessarily immediately share my love of music.

The process of changing a school culture from apathy to enthusiasm and engagement over the years that followed is what built my interest in the impact of the school programme on students' experience of music, and in particular on students who are not identified as having a special "talent," and so provided a starting point for the research in this thesis.

Outline of the Thesis

Chapter One considers the purpose of schooling, with the intention of establishing a logic for the inclusion of music in the curriculum for the benefit of every child.

The second chapter is a literature review in two parts. The first part narrows the focus to the New Zealand setting and provides a brief history of music as part of the primary school curriculum, before considering the challenges faced for the implementation of music in this context. Part Two examines musical learning and the affective domain, particularly as it relates to Krathwohl, Bloom and Masia's *Taxonomy of Educational Objectives. Handbook II: Affective Domain* (1964), and is followed by an overview of research on students' attitudes to music, internationally and in New Zealand. The first two chapters contextualise the research questions, which are stated at the end of Chapter Two.

The underpinning theoretical perspective and the methodology is introduced in Chapter Three. An overview of the case study model is provided, which utilises a mixed methods approach, and the procedure for the selection of

cases is discussed. The main sources of data are documentation, interviews with teachers and a student survey, with additional data collected in two schools, following the initial analysis.

The case study schools and their data are presented separately in Chapters Four to Seven. The discussion in Chapter Eight identifies the limitations of the study before outlining the similarities between cases and giving a comparison of the data collected at each school. Chapter Nine provides a summary of the research findings and notes the implications for practice. At the conclusion, suggestions are made for potential research areas arising from this study.

The Purpose of Schooling

Evidence of formal schooling dates back to ancient times. Advanced civilisations like those of Egypt and Mesopotamia founded schools for the education of courtiers and scribes (Crenshaw, 1985, pp. 607, 608; De Vaux, 1965, p. 50) and public schools, attached to mosques and providing for both boys and girls, have been in existence in the Islamic world since at least 653 CE (Zaimeche, 2002, p. 3). Prior to Spanish colonisation, the Aztecs established a compulsory schooling system, with separate schools for commoners and the nobility (Kurtz, 1978, p. 182). Since elementary education became compulsory in European countries and their colonies during the 18th and 19th centuries, there has been a tendency to hold a view of education as a means of developing the intellect or acquiring knowledge, usually translated as skills in literacy and numeracy (Dewey, 1915, pp. 24-26; Goodlad, Soder, & Sirotnik, 1990, pp. xii, 20),

whereas most ancient cultures placed a broader value on schooling, with the emphasis often on societal and personal, non-cognitive benefits, such as the improvement of character.

Greek philosophers considered the education of young men to be of great importance, and focused on the improvement of both mind and body. In addition to developing literacy and numeracy, an education in music and gymnastics was considered essential for the moral development of the ruling class (Dillon, 2004). The Greek understanding of education was not limited to childhood: it is in this model that one first encounters the concept of "lifelong learning." Begun at six years old, a man's education was designed to continue until he was at least 50. In fact, Plato states that "They teach and admonish them from earliest childhood till the last day of their lives" (Protagoras, trans. 1924, 325C). While education was partly valued for its benefit to the individual, it was more important for its ability to shape society as a whole. Plato argued that "by maintaining a sound system of education and upbringing you produce citizens of good character" (The Republic, trans. 2003, 424a). Education would not only be able to shape society positively, but could be the remedy for societal ills: "if children… learn orderly habits from their education… [it may result in] fostering their growth and correcting any previous flaws there may have been in the society" (The Republic, 425a).

Similarly, in traditional Chinese educational philosophy, prominence was given to moral, rather than intellectual, development. Confucius (551–479 BCE) taught his students morality, speech, and the understanding of government. He

also emphasised six “refined arts”: ritual, music, archery, chariot-riding, calligraphy, and computation. However, “it is clear that he regard[ed] morality as the most important subject” (Riegel, 2013). The range of subjects indicates a focus on developing the whole person through body, mind and character, with the fundamental purpose of education being “centered on personal enrichment rather than on [an education’s] usefulness for securing recognition or benefits to one’s self” (Lee, 2000, p. 2).

For Roman youths, going to school was a rehearsal for participation in civic life and an education was “a prized and advertised distinction” (Bloomer, 1997, p. 61; Kleijwegt, 1991). With the expansion of the Roman empire into culturally diverse regions, education also provided a means to reinforce Roman values and societal expectations. Roman education assimilated conquered nations into Roman culture, achieving “the acculturation and socialization of the schoolboy, from whatever province or status (nearly), into a Roman imperial culture" (Bloomer, 1997, p. 59). The Roman model demonstrates another powerful aspect of an educational system: the development of personal attributes and social values for the purpose of promoting cultural cohesion.

Throughout antiquity and into the Renaissance, a formal education was reserved for an elite few. Access to learning bestowed status, and an inability to read and write resulted in lower classes being dependent on their social superiors. In Europe, the Reformation, beginning in 1524, provided the catalyst for wider access to instruction in literacy so that common people could read and interpret the scriptures for themselves. By 1763, Prussia had implemented a

compulsory schooling system. The curriculum, comprised of instruction in religious studies, singing, reading and writing, would become the model subsequently adopted by much of the rest of the world. While its initial purpose was to "save the souls" of Prussian subjects, an inclusive education system was also a way of fostering national unity after military defeat in 1806 (Soysal & Strang, 1989, p. 278).

The purpose of schooling is linked to the needs of society and reflects the way it views individuals. As Western societies have become progressively more democratic, there has been a requirement for education to be made available to all children as future members of the voting public. The rejection of historic class structures has meant that, increasingly, each individual is valued uniquely and deemed worthy of educational investment. In 1948, the General Assembly of the United Nations declared access to education as not only desirable, but also a basic human right. Moreover, having an education is not defined as being literate and numerate: Sub-section 2, Article 26 states that education "shall be directed to the full development of the human personality" (United Nations General Assembly, 1948).

Even prior to this declaration, in 1939, Peter Fraser, the acting Prime Minister of New Zealand, stated:

> [E]very person, whatever his level of academic ability, whether he be rich or poor, whether he live in town or country, has a right, as a citizen, to a free education of the kind for which he is best fitted, and to the fullest extent of his powers (Ministry for Culture and Heritage, n.d.-a).

He further affirmed that schools should "offer courses that are as rich and varied as the needs and abilities of the children who enter them" (Ministry for Culture and Heritage, n.d.-a). This concept of a broad and accessible education has continued to be an underpinning philosophy of the New Zealand curriculum. It is described as "a framework designed to ensure that all young New Zealanders are equipped with the knowledge, competencies, and values they will need to be successful citizens in the twenty-first century" (Ministry of Education, 2007b, p. 4). The purpose of education then is to allow each person to realise his or her potential – the "full development of human personality" – and to prepare students adequately to be active members of their society.

The School as a Microcosm of Society

Goodlad (1990) identifies four "moral dimensions" to teaching, the first being enculturation, the process by which a person takes on the cultural values, behaviours and practices necessary to participate appropriately in a culture. In his view, schools are necessary "for the induction of the young into culture" (Goodlad, 1990, pp. 19, 20) and, in fact, it is arguably their main purpose. Students could acquire academic skills and knowledge in a number of ways without attending a school. The majority of students have ready access to the internet and it could be argued that everything can be learned online (Jones, 2016). If the need for transference of knowledge is not the primary reason to attend school, because that need can theoretically be satisfied in isolation, students engage in schooling as a way of entering and understanding society. This understanding of the school as an important preparatory arena for social

life is not restricted to the so-called Information Age[1]. In his discussion on the merits and disadvantages of private tuition and schooling during antiquity, Barclay (1959) notes that

> [T]he society of a school is an excellent training for the society of men in after days. Friendship is one of the world's supreme values, and a school supplies friendships which are never open to the boy with a private tutor (p. 176).

The school can be seen as having two roles, functioning as a society within a society:

1. Schools are reflective of society and, through participation in the culture of the school, prepare students for participation in present-day adult life;
2. Schools are influential on future society as they increasingly become responsible for instilling values and shaping attitudes in students.

A classroom is made up of individuals who represent the values and practices of family units as diverse as the society within which the school operates. A school formally and intentionally maintains and reinforces societal norms and expectations and, at the same time, informally reflects and instils the values of its student population. As students interact with peers and adults who represent a cross-section of society, they are assisted in developing the social skills required to relate to a range of people who may or may not share their views. The school is both a training ground for appropriate participation in society as well as a place where societal norms and behaviours are enacted as

[1] http://www.merriam-webster.com/dictionary/information%20age

they have been modeled in the home or other social settings. One of the major criticisms of homeschooling is that to educate a child in isolation, interacting largely with siblings or other homeschooled children and only having exposure to the ideas and beliefs sanctioned by their parents, is to miss the point of schooling. Reich (2002), whose research focuses on education within a changing society, asserts,

> Schooling is one of the few remaining social institutions - or civic intermediaries - in which people from all walks of life have a common interest and in which children might come to learn such common values as decency, civility, and respect (p. 58).

The role of the school in initiating young people into culture and society has grown as the influence of traditional enculturating institutions has waned. "The other traditional agents of socialization, the church and the family, have changed, and in the absence of a consistently strong and homogeneous church and family the school has emerged slowly as society's binding agent" (Saldana, 2013, p. 229). Shirlaw (2014) asserts that "in a secular society schools frequently represent the heart or centre of a community; in the absence of a shared religion they become an important place of gathering" (p. 10). Beyond cultural induction, schools are also being held increasingly accountable for educating children in areas that traditionally have been the responsibility of parents. In New Zealand, a *Fruit in Schools* programme aims to address the lack of fresh fruit in students' diets (Ministry of Health, 2006); dental clinics and hearing and eye tests are provided free of charge at school, and mandatory daily fitness is a government directive to solve the problem of low levels of physical

activity among children (Ministry of Education, 2007c). Although schemes to improve the physical health of young New Zealanders are not new (Ministry for Culture and Heritage, n.d.-b), numerous government-initiated programmes now also aim to address the social and emotional needs of students:

> We'll also be asking the Education Review Office to measure student wellbeing as part of its regular reviews of schools. We expect schools to be able to demonstrate what steps they are taking to improve student wellbeing, and to show improvement over time. (Ministry of Education, 2012b).

Educational philosopher John Dewey considered education to be an important factor for shaping society, not merely replicating it. While schools should reflect current cultural practices, they can also become aspirational models for the future:

> If our education is to have any meaning for life… [we must] make each one of our schools an embryonic community life, active with types of occupations that reflect the life of the larger society and permeated throughout with the spirit of art, history, and science. When the school introduces and trains each child of society into membership within such a little community, saturating him with the spirit of service, and providing him with the instruments of effective self-direction, we shall have the deepest and best guaranty of a larger society which is worthy, lovely and harmonious (Dewey, 1915, pp. 26-28).

Reacting to the restricted focus of instruction during his time as an educator, Dewey considered that the curriculum should necessarily be broad because the range of human activities and occupations are broad. Since the function of a school is to prepare students to participate fully in human life, what we value in society should be reflected as having value in our curriculum.

Music in Society

Swanwick (1992) stated,

> If schools are to be regarded as basing their curricula on important and significant activities in any culture, then music is an obvious candidate, unless we happen to believe that the role of schools should be limited to certain basic activities such as reading, writing and arithmetic (p. 20).

There is virtually no culture that does not have a musical heritage (Dess, 2000, p. 28; Trehub, 2003, p. 669). It is a unique expression of what it is to be human, and our ability to invent and appreciate music is part of what makes us human. Ethnomusicologist John Blacking (2000) describes music as "a product of the behaviour of human groups… it is humanly organised sound" (p. 97) and neuroscientists consider music, like language, to be a "human universal" (Ayotte, Peretz, & Hyde, 2002, p. 238; Patel, 2003, p. 674).

Music, sound and listening play a fundamental part in our lives from birth and, even in the womb, babies respond to music (Lecanuet, 1996, as cited in Hallam, 2002). There is evidence that young children are innately musical (Pond, 1981; Trehub, 2003) and tests have indicated that the "music perception skills of

prelinguistic infants are surprisingly similar to those of listeners who have had years of informal exposure to music" (Trehub, 2003, p. 669). The communication between mothers and infants, similar across cultures, has been described as "musical" for its sense of rhythm, melody and emotional expressiveness (Malloch & Trevarthen, 2009). Children find a universal appeal in sounds and music, which is evident from the available array of musical toys, games, children's albums, television shows, and music groups for mothers and babies: "The arts occupy a central position in the lives of young children. Children engage in them naturally and spontaneously" (Gharavi, 1993, p. 27).

From infancy onwards, music is part of the fabric of our social interactions. In all cultures, music is an important part of the significant events in the life of an individual and a community because it creates atmosphere through intensifying or evoking emotion. Music permeates everyday life, too: work songs are ubiquitous across cultures to alleviate boredom or synchronise movement. Music is heard wherever one goes – playing on the car radio, in shopping centres, soundtracks on movies and games, parties, and restaurants – and no event is complete without it (Department of Education, 1989, p. 4). Music becomes connected to people, places or events and we build powerful associations that allow music to help us recall memories and recapture emotions. According to DeNora (2000), "[b]uilding and deploying musical montages is part of a repertory of strategies for coping and for generating pleasure, creating occasion, and affirming self- and group identity" (p. 16).

The associations formed with music in different stages of life and at

significant moments create a kind of "soundtrack" to an individual's life and form part of that person's identity. "The sense of 'self' is locatable in music. Musical materials provide terms and templates for elaborating self-identity – for identity's identification" (DeNora, 2000, p. 68). Young people, especially, find a sense of belonging and social connection in the type of music they play or listen to, and this can provide common ground for interacting with others. While research has shown that teenagers' musical preference can be used by them to differentiate negatively between groups (Tarrant, North & Hargreaves, 2004), a study conducted by Bakagiannis and Tarrant (2006) found that shared musical preference can also impact positively on intergroup bias – their conclusion being that where adolescents perceived that their own groups and "out"-groups share similar musical preferences, this perception was able to facilitate the development of positive intergroup relations. This study related largely to music-listening preferences: the impact of physically making music together creates an even greater sense of group cohesion. Kokotsaki and Hallam (2011) note that both music and non-music majors at university report social and personal benefits as a result of playing in an ensemble and a number of recent studies on the impact of music on social behaviour have shown a correlation between group music-making and the development of empathy (Kirschner & Tomasello, 2010; Overy & Molnar-Szakacs, 2009; Rabinowitch, Cross, & Burnard, 2013).

Music allows people to regulate or express emotions to the extent that it can be used to influence mood and behaviour, and response to music may include physiological changes (Swaminathan & Schellenberg, 2015). Music that

is pleasant to the listener has been shown to reduce pain (Roy, Peretz, & Rainville, 2008) and Hartling et al. (2013) indicated that playing music during an intravenous placement procedure alleviated distress and pain in children, as well as improving the mental condition of the parents and healthcare providers. Music therapists utilise techniques including improvisation and listening in settings as diverse as hospitals, schools, prisons and military bases to allow for "creative expression, the release of energy, the development of personal insight, and a redirection of difficult or counterproductive emotions" (American Music Therapy Association, 2006). Many people, adolescents in particular, practise a type of unconscious music therapy on themselves (Saarikallio & Erkkilä, 2007), using pleasant music to lift their mood, or listening to music that induces or prolongs emotions as a way of reflecting on, or processing, negative experiences.

Music is arguably more pervasive today than ever before due to the development of technologies that allow consumers continuous and portable access. These technologies also enable producers, amateur and professional, to distribute creative output quickly and easily.

> One of the most important characteristics of the new music economy is the ability for amateurs to express their creativity by making and publishing music in the Cloud. The distance between the amateur and the professional artist has been radically reduced (Wikström, 2009, p. 118).

Many societies are moving from a musical environment where the majority of people are listeners of music, into a re-discovery of the enjoyment of active music making, whether creating or performing. This is made possible, in part, by

software and applications that make music as a creative outlet more accessible to a wider range of people without the need to purchase expensive instruments or commit to lessons. Wikström (2009) goes on to assert that fans of famous musicians have discovered "musical needs," one of which is "the desire to be an active participant in the music-making: either to independently make their own music and share it with others or to be part of their idols' and role models' creative processes" (p. 176). The ease with which anyone can publish user-generated content on websites like YouTube "takes us towards an interesting future where the ratio between the amount of professionally generated content and the amount of user-generated content available online is asymptotically approaching zero" (Wikström, 2009, p. 159).

While listening is only one form of musical engagement, considering the financial worth of the music industry illustrates the significance of music within society. According to the International Federation of the Phonographic Industry (IFPI), the global music market revenue in 2014 was US$14.97 billion, with US$6.85 billion coming from digital revenues (INFP, 2015). Recorded Music New Zealand, the organisation that represents musicians and record labels, reported that the total revenue for the music industry across sectors was NZ$66.2 million for 2014 (Recorded Music NZ, 2014b). However, because music is accessed and used in many diverse ways, the positive impact on the economy is far greater than revenue from sales. Careers in music are not restricted to composing and performing: the industry provides employment for sound engineers, producers, events organisers, marketers and designers. In its report on the economic contribution of the music industry – defined as "activities related to the creation,

production, distribution, sale, communication, and performance of music in New Zealand, regardless of country of origin," Recorded Music NZ (2014a) states:

> In 2012 and 2013, the New Zealand music industry directly contributed $200.4 million and $204.7 million respectively to national GDP and directly provided the equivalent of 1,694 and 1,670 full-time jobs. After accounting for spillover effects on other industries, the music industry contributed a total of $434 million and $452.2 million to national GDP and the equivalent of 4,123 and 4,077 full-time jobs.

The report stresses that, while its subject is economic contribution, the music industry has important cultural and social functions that cannot be measured easily: "The enjoyment, or utility, that New Zealanders derive from consuming and producing music is likely to be considerable but is not easily quantified" (Recorded Music NZ, 2014a, p. 7).

Music in the School

Music has been part of core curricula since ancient times for its benefits to the development of both mind and character (Barclay, 1959; Jaeger, 1994; Schoen-Nazzaro, 1978; A. T. Wood, 2001), as well as enjoyment, with Aristotle concluding that "it makes the hearts of men glad: on this ground alone we may assume that the young ought to be trained in it" (Politics, 350BCE/1999, p. 186). Koopman (1996) argues that music should be part of a general education because:

1. Music education is vital to the development of the whole person;

2. Musical experience involves a special kind of knowledge and therefore gives a special kind of insight;
3. Music for its own sake is intrinsically valuable.

The intrinsic value of each learning area, including music, is recognised in the New Zealand curriculum: "The learning associated with each area… is both end and means: valuable in itself and valuable for the pathways it opens to other learning" (Ministry of Education, 2016b). While the intrinsic value may be of greatest importance to music educators, there are a number of other ways in which musical experiences[2] support the broader aims of schooling.

Socio-emotional Benefits

In addition to the effects music can have on personal identity, emotional regulation and social interaction (described on pp. 12-13), within educational settings research supports the idea that music has a positive impact on the learning environment in general, both within the context of providing music education or simply including music in the learning space. Music was found to reduce stress for students participating in human dissections, an activity that is so stressful for medical students, that physical symptoms may become manifest and it is thought that it can even cause post-traumatic stress disorder (Anyanwu, 2015). Anyanwu concludes, "If music switches on the right mental attitudes and moods that make for effectiveness among the adolescents, why do we then switch them off in our classrooms and in our laboratories?" (p. 100).

[2] Despite the possibilities for music-making expanding rapidly alongside the development of digital technologies, there is a delay in such technologies becoming available in primary classrooms. For the purposes of this thesis, "musical experiences" primarily refers to practical music-making, which may or may not include music technology.

Participating in musical activities has been found to be an effective way of engaging "at risk" young people in school, and can promote a sense of inclusion and "social cohesion" (Hallam, 2015, pp. 80, 84). A Finnish study by Eerola and Eerola (2014) examined the effects of participation in "extended music education" at school on "quality of school life." All the children in the case study schools had access to regular music education, but these schools also provided extra music in a class for children who had passed an entrance exam. The study indicated that the extended music education had a positive effect on overall school satisfaction, a sense of achievement for students and "measurable social benefits": in a supplementary study, the researchers found that similar results could not obtained in other curriculum areas with extended programmes, for example in the visual arts and sports.

Devroop (2012) investigated the social-emotional impact of instrumental study on disadvantaged youths in South Africa and found that levels of self-esteem, optimism, happiness and perseverance all increased after participating in the programme. He emphasises that

> [I]ncreases in optimism and perseverance need to be viewed in light of the broader social-emotional development of economically disadvantaged South African youth. With high rates of temporary withdrawal, grade repetition and dropout within the public school system in South Africa, increased levels of optimism and perseverance become pivotal building blocks to a psychologically and socially balanced and healthy generation of youth. The findings from this study indicate that participation in music may play a vital role in

addressing these issues (Devroop, 2012, p. 414).

It is worth noting that over 95% of the students participating had had no prior instrumental instruction or even exposure to an instrument, so the students had not been selected on the basis of pre-existing musical competence, in contrast to Eerola and Eerola (2014).

Engaging in music develops traits such as self-esteem, responsibility, self-discipline, concentration, and self-expression. It is likely that the characteristics developed as a result of learning music may have a flow-on effect into other areas. In a New Zealand longitudinal study (Moffitt et al., 2011) following a group of 1000 Dunedin children from birth to 32 years of age, researchers found that, even taking into consideration the effects of intelligence and social class, "childhood self-control predicts physical health, substance dependence, personal finances, and criminal offending outcomes" (p. 2693). It seems logical that if characteristics such as self-control can be developed through engagement with music, then music education can contribute, not only directly to the well-being of an individual, but indirectly to a better quality of life and society in the future.

Cognitive Development: Musical Intelligence

Music educators have often justified the inclusion of music in the curriculum for its non-musical benefits: music is mathematical, it can be explored scientifically, it communicates, and it can be harnessed as a tool to aid learning in other subject areas (Hallam, 2015). A popular example of these benefits include the so-called "Mozart effect," first proposed by Rauscher, Shaw, and Ky (1993), which describes how music can improve cognitive and academic

performance. However, while there is evidence to support these claims, subsequent studies (Črnčec, Wilson, & Prior, 2006; Steele, Bass, & Crook, 1999; Vaughn, 2000) that have attempted to replicate such findings have shown that it is difficult to demonstrate consistent evidence for these benefits. Črnčec et al. (2006) conclude that "[o]verall, evidence for the non-musical benefits of music listening and instruction is limited. The inherent value of music and music education should not be overlooked by narrowly focusing on cognitive and academic outcomes" (p. 579).

Elliot Eisner (2001), researcher and advocate for arts education, describes the perception of music by the general public as "occup[ying] a place on the rim of education, not at its core. Music begins to become important when the public believes it contributes to extramusical outcomes, such as its highly touted contributions to spatial reasoning and math performance" (p. 20). He goes on to argue that there is a risk in situating the value of music in its non-musical benefits or as a support for other areas of the curriculum:

> At a practical or political level [this thinking] make[s] music education... vulnerable to any other form of instruction or kind of content that can make similar claims. If the arts have no distinctive contribution to make, why worry about the arts? (p. 20).

While the contribution of music in improving cognition to aid learning in other curriculum areas is still under investigation, what is certain is that processing music develops cognition in its own right:

> Musical listening, performance, and interaction involve a wide

> range of cognitive functions and processes, including auditory scene analysis, streaming, attention, learning and memory, formation of expectations, multimodal integration, recognition, syntactic processing, processing of forms of meaning, emotion, and social cognition (Pearce & Rohrmeier, 2012, p. 473).

Howard Gardner (1993), who developed the concept of "multiple intelligences," had an interest in addressing a research gap in developmental and cognitive psychology, which at the time was almost devoid of any exploration of the role of the arts (Gardner, 2003, p. 1). He identifies "musical intelligence" as a unique way of perceiving and processing that is present to varying degrees within each child and is equally as important as any other type of intelligence. Schools, in acknowledgement of the rich variety in the human personality, should provide experiences that support the development of all forms of intelligence:

> We are not all the same; we do not all have the same kinds of minds; [and] education works most effectively for most individuals if these differences in mentation and strengths are taken into account rather than denied or ignored (Gardner, 1995, p. 207).

While Gardner (2003) maintains that, in order to qualify as an "intelligence," music must be "[a] property of all human beings" (p.8), there is a persistent idea in Western culture that people either have musical ability or not at all (Ruddock, 2012). Even though musical ability naturally varies between individuals, every person has the capacity to communicate musically because the human brain is designed for it. *Congenital amusia*, the neurological disorder

affecting a person's ability to perceive rhythm or pitch, is only estimated to be present in 2.5 to 4 percent of the population and the majority of people who claim to be "tonedeaf," are not (Ayotte et al., 2002; Mignault Goulet, Moreau, Robitaille, & Peretz, 2012; Pfeifer & Hamann, 2015). For comparison, ten percent of the New Zealand population are estimated to be affected by dyslexia, a language-based learning disability affecting a person's ability to read, write and spell (Dyslexia Foundation of New Zealand, n.d.). Students with dyslexia are, however, still expected to develop those abilities, because they are vitally important for normal functioning within society. Similarly, music educators want to see their students enabled to participate in music, because it is an essential part of the human experience.

Music for Every Child

In the first syllabus of music for use in New Zealand schools, E. Douglas Tayler (1927) notes,

> It is earnestly advised… that music be always approached as far as possible from the human or personal standpoint rather than as something external to life which we merely examine and label, or which we simply acquire as an agreeable accomplishment (p. 18).

Music is an important component of personal identity, social interaction, emotional expression, and, rather than being solely a cultural construct, there is "an emerging consensus that musicality has deep biological foundations" (Honing, ten Cate, Peretz, & Trehub, 2015, p. 6). The inclusion of music in the general curriculum reflects an acknowledgement of the

inherent musicality of human beings, and in addition, it plays a role in supporting the broader aims of schooling.

The school is concerned with academic and social preparation for full participation in society, but schools also "have an important part to play in the well-being of their students" (Ministry of Education, 2012b). Music educationalist David Elliott (1995), in *Music Matters: A New Philosophy of Music Education*, proposes that "music making and music listening are unique and major ways of... achieving self-growth and self-knowledge" (p. 116) and that the benefits of musical involvement are not restricted to students who exhibit special ability in music. Eisner (2001) argues that "the primary aim of music education is to enrich human experience... [and] to design the environments that will make the ability to have such experience an ongoing part of the individual's life" (p. 23). All musical activity in schools, for example learning to play instruments, reading music, and participating in ensembles, is intended to serve this aim. Music educators hope that students will continue to enjoy music beyond their school years whether that be as composers, professional performers, members of amateur ensembles, concert-goers, or consumers of recorded music. Music cannot be reserved for the minority who are judged to be talented enough because "the musical instinct is universal... all children possess innate musicianship in varying degrees and... all [children] are therefore potentially musical" (Brocklehurst, 1971, p. 31). Without access to music education, children are deprived of the chance to develop their musicality, regardless of the level of inherent talent. All children have the right to share in this rich and essentially human activity

and to develop their understanding of music for a fuller experience of life: "The richer one's repertoire for interpreting human experience, the greater the prospect of living a rich life" (Goodlad, 1990, p. 21).

Chapter Two

Literature Review

"As students learn to communicate musically with increasing sophistication, they lay a foundation for lifelong enjoyment of and participation in music."
(Ministry of Education, 2007b, p. 21)

Chapter One has positioned music within the curriculum as both serving the broader aims of schooling as well as being intrinsically valuable, and therefore of benefit to each student. The first part of the literature review focuses on primary school music education in New Zealand and provides a brief historic overview of the development of music within the curriculum. The challenges faced for the implementation of music are considered, including issues surrounding initial teacher education, the debate around specialist and generalist teachers, curriculum changes and the effects of school evaluation practices.

The second part of the chapter relates to musical learning and the affective domain. The aspect of affect to be considered in this thesis relates to students' growing appreciation and value for the role that music plays in their lives and the role that schools play in encouraging the development of such outcomes. Krathwohl, Bloom and Masia's *Taxonomy of Educational Objectives. Handbook II: Affective Domain* (1964) is adopted because it was designed for use in schools specifically to monitor students' progress within the affective domain. Research that relates to student attitudes to music at school is considered, and

trends are noted in relation to age, gender, home environment and socio-economic status, the teacher and the programme. The music survey of the National Education Monitoring Project is identified as the major research on students' attitude to music in New Zealand and the trends within this study are considered and its limitations noted.

Part I: Music in the New Zealand Curriculum

Historic Overview

The Education Act of 1877 established compulsory elementary schooling in New Zealand, and a syllabus for music, consisting of singing, became part of the curriculum in 1878 (Braadvedt, 2002, p. 25). Schooling was based on a "somewhat stiffened up" English model (A. E. Campbell, 1941, p. 77), and from the beginning, singing was regarded by some as "a regrettable distraction from the serious business of the school" (p. 89). It was considered a non-core subject, exempt from examination, and from 1885 it was not required to be taught in all schools (Braadvedt, 2002, p. 26).

School reforms at the turn of the century saw singing re-classified as a compulsory subject in 1904 and it remained so, despite still being considered "a pleasant stimulating break in the daily curriculum" (as cited in Braadvedt, 2002, p. 70) rather than an intellectually stimulating subject. Teachers had great difficulties in teaching singing, which ideally would involve the competent use of tonic sol-fa, and, after his appointment to the role of Supervisor of School Music in 1926, E. Douglas Tayler published a textbook, *A Complete Scheme of School*

Music Related to Human Life (Tayler, 1927), to support the requirements of the *Syllabus of Instruction 1928* (Department of Education, 1929). Tayler (1927) believed that music should be enjoyable for students: "Music is always practised for pleasure, and must be approached in this spirit" (p. 7), and his scheme extended music education in New Zealand schools to include listening and composition, in addition to vocal instruction. However, teachers with limited musical background and insufficient training found the textbook difficult to use and Tayler issued a challenge in the November 1929 *Education Gazette* that reveals a frustration at both the lack of progress and "destructive criticism" of what music was occurring in schools:

> Do not go around slanging New Zealand School Music in general, but ask yourself how far you are yourself to blame for the state of affairs and how far you are now playing the part of Fairy Godmother, or Prince, or even the Humble Pumpkin or Rat, for the exaltation of Cinderella to her rightful position in Society (Tayler, 1929 as cited in Jansen, 1969, p. iv).

After Tayler's resignation in 1931, the position of Supervisor of School Music remained vacant until W. H. Walden Mills was appointed the National Advisor of School Music in 1958. The intervening years saw an uneven delivery of music in primary schools that dissatisfied music educators:

> It cheers me to know that many Departmental officers have gained the impression that music in our schools is not in a particularly healthy state, for then I do not feel that I am a 'voice crying in the wilderness.' I am well aware that some schools are doing excellent work, and you confirm this too from what you have seen yourself. My point is that by now ALL

> SCHOOLS should be tackling the subject honestly (Jenner, 1942 as cited in Braadvedt, 2002, p. 205).

Despite teachers' feelings of inadequacy, the 1953 syllabus further expanded the subject to include playing instruments for the first time. Emphasis was placed on students' enjoyment: "the actual enjoyment of music in these different ways… must take precedence over all formal training. Formal training is needed, but it must arise out of music-making" (Department of Education, 1958, p. 1). However, many students did not have a pleasant experience of school music:

> The noble enough ideal of providing every school pupil in the country with singing instruction and where possible instrumental training as well, still animates Education Department policy on the subject. It also massively immunised innumerable school-children against any genuine musical experience (Maconie, 1969, p. 6).

In addition to the difficulties of programme delivery, there were still those whose criticism of the schooling system focused on a wish to "narrow all achievement to success in the three R's, and by whom music, art, and manual craft are dismissed as 'frills' the schools could well do without" (The Commission on Education in New Zealand, 1962, p. 27).

In recognition of teachers' needs, music advisors were appointed to each education district between 1961 and 1964, and in 1963, the establishment of a curriculum development unit addressed the need for continuity between primary and secondary syllabi (Braadvedt, 2002). By this time, perspectives on the aims of schooling had broadened, allowing music to be viewed as a valuable part of an individual's education: "the best teaching and most enlightened

direction of schools already aim at the intellectual and aesthetic development of children in the broad sense" (The Commission on Education in New Zealand, 1962, p. 367).

The "Tait Report" (1970) drew attention to a lack of consensus among music educators on the purpose of music education and the best way to teach music, and urged teacher training establishments to expand the range of opportunities given to pre-service teachers (Nyce, 2012, pp. 275, 281), since "the root of the problem probably lies in the teachers' inability to plan and implement music programmes" (Tait, 1970, p. 43). A continued improvement in attitude to music over this period (Ritchie, 1980, p. 11) is reflected in the provision of free, subsidised and loan equipment to improve school music facilities (Braadvedt, 2002, pp. 339, 340) and the Department of Education's publication of a handbook to support teachers, *Suggestions for Teaching Music in Primary Schools* (Department of Education, 1970). In 1976 the "Composers in Schools" scheme was introduced and the "Musician-teacher" scheme was trialed. The latter would allow generalists with appropriate musical teaching experience and skills to undertake ongoing professional development with music advisers. Once an initial block of training was completed, the musician-teachers would be released from regular classes for a number of hours every week to provide leadership in their schools and "assist teachers to provide enjoyable learning experiences which preserve the integrity of the art of music" (Noble, 1976, p. 14).

Despite these steps, there remained a shortage of teachers suitable to teach music successfully and the "sporadic, rather than comprehensive" (Ritchie, 1980, p. 1) music teaching at primary level impacted on secondary schools:

> [The secondary music teacher] also fights an uphill battle in many cases against negative pupil attitudes which may be reinforced by other teachers and parents who see music as an educational frill. The major contribution music can make to the intellectual, social, emotional, aesthetic and physical well-being of the adolescent is only rarely fully acknowledged (Ritchie, 1980, p. 14).

The suggested time allocations given to each subject in the 1984 report, *A Review of the Core Curriculum for Schools*, indicate that music was still undervalued in relation to other subjects, with only health receiving less time, even though the report acknowledges that "music provides a rich stimulation for students and an opportunity for creativity in a fashion which no other subject in the curriculum can offer" (Department of Education, 1984, pp. 40, 47).

The *Syllabus for Schools: Music Education Early Childhood to Form Seven* (1989) emphasised the importance of using a sequential programme that reflects the stages of child development. It also recognised evaluation as an important aspect of the programme to ensure that learning is occurring and student needs are met. In addition to monitoring achievement, students' attitude and level of involvement are noted as indicators of progress: "Monitoring involves the assessing and recording of: the extent to which the student has a positive, open attitude… how involved the student is in music [and] the breadth and depth of each student's interests…" (Department of Education, 1989, p. 10).

The implementation of music as part of the general programme continued to be irregular and the Education Review Office (ERO), in its 1995 report on music, identifies the issue of equitable access in primary schools:

> [An] emphasis on 'window-dressing' can occur in music. Schools with an excellent music programme often present public performances of a high standard. There are also some schools which put emphasis on singing at prizegiving, or the annual presentation of an operetta, or performances of the school choir, and this is the only music the student participates in at school. The high quality of these public performances can be the result of carefully selecting who will take part, or of thorough training of performers. All students do not have the opportunity to develop through the planned delivery of the national music syllabus (Education Review Office, 1995, pp. 13, 14).

During the early 1990s, significant changes occurred as the Ministry of Education replaced the Department of Education and a "complete rewrite of the New Zealand curriculum" was released (Ministry of Education, 1997, p. 7). The New Zealand Curriculum Framework (1993) gave an overview of "seven essential learning areas in the core curriculum, with priority given to language and languages, mathematics, science and technology. The Framework outlined the format of all future curriculum statements, and the fact that there would be levels of learning" (Shearer, 2002, p. 20). Aikin (1995) expressed concerns that the structure of the framework, with its subject compartmentalisation and prescribed levels of achievement, undermined the holistic, child-centred learning already taking place in primary schools, as well as placing enormous

pressure on generalist teachers: “Curriculum overload, then, is the sum of the subject parts which constitute an unmanageable whole for the typical primary teacher” and “already there are signs that this has led to a massive increase in workload for primary teachers keen to do the best for each student” (Aikin, 1995, pp. 71, 70). The difficulty of the situation was acknowledged by the government in strategic planning (Ministry of Education, 1997, p. 7) and caused a delay in the development of the arts component of the curriculum (Austin, 1997, p. 19).

Music and The Arts

The restructuring of learning areas introduced by the framework was the cause of great concern for music educators. While the recommendations given in 1984 had stipulated that “a separate time allocation for music and art will protect the place of each subject in the core” (Department of Education, 1984, p. 47), the framework created a new learning area, the arts, released as a draft in 1999 and implemented in 2000, combining the four disciplines of music (sound arts), visual arts, drama and dance.

Prior to the restructuring, visual art and music were individual subjects, while drama had been taught as part of English literature and dance was most commonly included in physical education programmes (Snook, 2012, p. 17). The rationale for combining the four disciplines is not stated in the framework or the arts curriculum document, but it may be inferred that the amalgamation allows teachers and students to focus on the expressive attributes inherent in each discipline that may have been lost in subjects like dance when they were taught

within other curriculum areas. It "encourage[s] an interrelated perspective across the arts" and "recognises artistic experiences have many forms in many societies" (Tait, 1999, p. 22). While the same learning strands (developing practical knowledge in the arts, developing ideas in the arts, communicating and interpreting in the arts, and understanding the arts in context)[3] are used to structure the objectives in each discipline, the arts curriculum document acknowledges that "developing skills, knowledge, attitudes, and understanding in one discipline does not imply a similar development in another" and " each has its own body of knowledge and means of inquiry" (Ministry of Education, 2000, p. 7). However, arts educators suspected that the primary aim in combining the arts was to make room for a new subject, technology, in an already overfull curriculum (Bracey, 1999).

For the disciplines previously taught within non-arts contexts, the new structure may have improved their position within schools: the "popularity [of drama] has surged since it was defined as a core subject within the Arts in the New Zealand Curriculum" (Aitken, Fraser, & Price, 2007, p. 3) and the inclusion of dance paved the way for it to become a university entrance subject (Snook, 2012). However, the amalgamation of the arts became another factor influencing the quality and consistency of music education at the primary school level. Music and other arts educators predicted dire outcomes, and these have proven largely justified. Bracey (1999) states that "the arts, seen as one thing, clearly requires less curriculum time than music, art and craft, dance and drama would require

[3] See Appendix A for the Achievement Objectives under each strand, relating to curriculum levels 2 and 4. These are the curriculum levels most relevant to Years 4 and 8, which are the focus years in this research.

as the separate subjects they clearly are" (p. 21). While this has tended to be less the case in the intermediate school context, due to the employment of specialist teachers whose classes must be timetabled, there is evidence that in an increasingly crowded curriculum, the amalgamation has only served to further marginalise the arts – a process which had already begun prior to the release of the draft document (Manins, 1999). Mansfield (1997) argues that the "lumping together of the arts" means that schools may feel that the requirements of the curriculum are being fulfilled as long as some teachers, who have the appropriate skills, are teaching arts subjects or if the arts are offered as a choice component of the learning programme (p. 11).

The New Zealand Curriculum (2007)

Almost immediately following the release of the arts curriculum document, development began on the next national curriculum. After extensive consultation, *The New Zealand Curriculum* (NZC) was released in 2007 as a single document containing all subject areas for every curriculum level. While it is essentially a revised version of the previous curriculum, it is less prescriptive and it introduces an eighth learning area, learning languages. Beyond specifying achievement objectives, there is also an increased emphasis on developing "key competencies" that are complex and socially-orientated, and reflect "the needs of learners in the contemporary world" (Naysmith, 2011, p. 8).

In their 2008 report, *Inquiry into Making the Schooling System Work for Every Child*, the Education and Science Committee supports the requirement for schools to provide an education that is suitably broad to allow students with a

wide range of interests, backgrounds and abilities to experience a sense of achievement:

> All New Zealanders should be able to succeed at school. What constitutes success depends upon individual talent and potential, but education should provide a foundation for further learning, and equip New Zealanders with the skills to allow them to benefit from, and contribute to, our democratic society and the modern international economy (Education and Science Committee, 2008, p. 5).

It is recognised that a curriculum that promotes a full range of experiences is likely to engage a greater proportion of students in schooling, providing social and economic benefits beyond the school years, since "there is overwhelming evidence that the longer students stay engaged in schooling, the better their outcomes in later life, including their health" (Education and Science Committee, 2008, p. 11).

In terms of administration, the education reforms, known as "Tomorrow's Schools," gave schools greater autonomy for implementing a "school curriculum" based on the requirements of the national curriculum, but which reflect the school's understanding of the needs of its community (Naysmith, 2011, pp. 7, 8). The NZC continues to uphold the school board's ability to make decisions about curriculum and states that it "gives schools the scope, flexibility and authority they need to design and shape their curriculum so that teaching and learning is meaningful and beneficial to their particular communities of students" (Ministry of Education, 2007b, p. 37), and more trust is placed in teachers: "[the NZC] vests teachers with greater decision-making

capacity when it comes to determining curriculum coverage, and greater flexibility in terms of subject planning" (Fraser, Aitken, Price, & Whyte, 2012, p. 3).

While the NZC asserts that "all New Zealand students, regardless of where they are situated, should experience a rich and balanced education that embraces the intent of the national curriculum" (Ministry of Education, 2007, p. 37), the curriculum document also states that "none of the strands in the required learning areas is optional, but in some learning areas, particular strands may be emphasised at different times or in different years" (Ministry of Education, 2007b, p. 38). The arts statement indicates that "over the course of years 1-8, students will learn in all four disciplines" (Ministry of Education, n.d.-a). While urging flexibility, the language of the documents may allow schools to justify a reduced focus on the arts or on particular disciplines for various reasons.

Even prior to the release of the NZC, in her study on the position of the visual arts in nine primary schools, Byres (2006) found that teachers "had considerable autonomy in their use of *The Arts in the New Zealand Curriculum*. They used it at the end of their teaching if at all" (p. 43). Byres goes on to speculate that the freedom given to teachers in their use and interpretation of the arts curriculum may reflect the lower value placed on this learning area as a result of its marginalisation in the school curriculum in favour of "more important" subjects.

Further Challenges for Implementation

The introduction of National Standards for reading, writing and mathematics in Years 1 to 8, which came into effect in 2010, heralded a return to the supremacy of the three Rs, with primary schools' effectiveness being evaluated largely based on results in literacy and numeracy, since this data is reported to the Ministry of Education, as well as to the public (Education Counts, 2016). Even though the evidence of students' numeracy and literacy should also be collected in curriculum areas outside of English and mathematics (Weal & Hinchco, 2010), critics have argued that the National Standards policy has contributed to the "narrowing" of the curriculum (Thrupp & White, 2013). In their case study schools, Thrupp and White (2013) found that

> Numeracy and literacy took up most of the day… [S]cience, social science, environmental studies and arts… [were] often only covered in the last block of the day when children were getting tired and less focused. The problem of running out of time for the broader primary curriculum was mentioned repeatedly across the schools (p. 20).

The need to collect literacy and numeracy data across the curriculum also adds significantly to teachers' workload and in reality the "requirement may be too complex and sophisticated" (Quick, 2012, p. 13). Research indicates high burnout rates among primary school teachers in New Zealand and Whitehead, Ryba, and O'Driscoll (2000) cite workload and a shortage of teachers as key factors:

> The high ratings of emotional exhaustion of New Zealand teachers may also be due, in part, to the excessive curriculum demands placed on New Zealand teachers who are required to teach many specialist subjects such

> as music, Maori language, sport/fitness and art, in addition to the core learning areas (Whitehead et al., 2000, p. 57).

An additional barrier may be a perceived lack of accountability for schools around the provision of arts programmes. Little support is available to guide classroom teachers in assessing the arts (Langton, 2000, p. 166) and the ERO report on student assessment in primary schools notes that "despite the requirement that all areas of the curriculum be assessed there was a high number of schools and classes in which art achievement was not assessed. It is quite probable that this would [also] be true with regard to music" (Education Review Office, 1999, p. 35). Rather than being concerned with the situation, the report goes on to question the usefulness of assessing in the arts during the primary years at all. Boyack (2011) asserts that

> [A]necdotal evidence from classroom teachers suggests that reviewers monitor arts learning less closely than learning in the core areas of literacy and numeracy. The emphasis on achievement in literacy and numeracy may also explain the tendency in New Zealand primary schools for the focus of music to be on the provision of specific activities such as the school production or extra-curricular music groups, rather than on the effectiveness of classroom music programmes (p. 56).

Model for Implementation: Generalist Teachers

While there is great variation, there are essentially two models of curriculum implementation in New Zealand primary schools currently: generalist and specialist. The generalist model, where the classroom teacher

teaches music, is most frequently encountered in primary schools, particularly in contributing schools (Years 1-6) and full primary schools (Years 1-8), and in these schools the quality of musical instruction or the extra-curricular activities that are available vary greatly according to the interests and abilities of teachers at a particular school. The specialist model, where a teacher with suitable experience or training is employed specifically to teach music, is most commonly found in intermediate schools (Years 7-8) and independent schools, although specialists may be employed in other primary settings where the school's board of trustees has determined that it is a priority.

The teaching of music by general classroom teachers at primary school level is common practice in several countries, including New Zealand, the United Kingdom, Italy and an increasing number of states in Australia. British music educator Janet Mills (1993) advocates strongly for this approach, arguing that what is true for the rest of the curriculum is true for music, namely that "the advantages of having a teacher who knows you outweigh those of being taught by someone with particular specialist expertise" (p. 2). Generalist teachers have specialist knowledge in how children learn and develop, as well as an understanding of the specific behavioural and learning characteristics of the individuals in their classes. Those in favour of the generalist model also argue that the use of generalists demonstrates to students that music is part of the core curriculum, rather than an elite "special discipline" (de Vries, 2015; Hennessy, 1994; Mills, 1989).

Wiggins and Wiggins (2008) researched the nature of music instruction provided by teachers in a context with a predominantly generalist teaching model for music. They found that the teachers mostly rely on their memories of how school music was taught when they were children to guide their approach. This is confirmed by Mills (1993), who goes on to assert that the lack of confidence many primary teachers feel in their capability to teach music stems from an inability to imitate the style of the music teaching they experienced in childhood (p. 4). However, this approach may also be problematic for those teachers who are "self-proclaimed specialists," local musicians who have been trained in a studio environment. Wiggins and Wiggins (2008) found these teachers often took less successful approaches in the classroom because they had not been taught to teach in that setting (p.14) and Arslanagic (2005) notes that, in much of the literature, the objections to the specialist relate largely to such teachers behaving as performers, with the focus primarily on being a musician rather than on being a teacher.

The focus on music as a "special specialism" that requires innate ability on the part of the teacher for successful teaching to occur perpetuates a "cycle of low expectation" (Hennessy, 2000). In England, it had been hoped that the introduction of Music in the National Curriculum in 1992 would have a positive impact on future teacher trainees' confidence to teach music, since the music component of the curriculum would be delivered by generalist teachers, and would in theory break down perceptions of music as the sole domain of the specialist. However, Hennessy (2000) found that music was still the subject that teacher trainees reported the lowest levels of confidence to teach, despite all

participants receiving their schooling after the curriculum changes had been implemented. Music was also ranked lowest by participants in a British study by Holden and Button (2006) on the factors impacting generalist teachers' confidence to teach music. The majority of the teachers in that study had been working in the profession for less than 15 years. Seddon and Biasutti (2008) report similar problems of confidence in Italy arising from a lack of training in music education during initial teacher education programmes. A decrease in funding combined with a lack of suitably qualified music specialist teachers is moving Australia increasingly toward a predominantly generalist model (de Vries, 2015). In their Queensland study on 201 beginning generalist teachers' self-efficacy in the arts, Garvis and Pendergast (2010) found that music self-efficacy scores were the lowest, in comparison with English, mathematics and other arts subjects. A number of Australian studies indicate that generalist teachers feel a lack of confidence to teach music, stemming from inadequate preparation during their training (de Vries, 2011; Pascoe et al., 2005; Power & Klopper, 2011; Russell-Bowie, 2009) and exacerbated by a lack of resources, including professional development opportunities (de Vries, 2011; Power & Klopper, 2011; Russell-Bowie, 2009).

In New Zealand, a number of factors continue to have an adverse effect on the generalist model. Competition between schools and more aggressive marketing practices favour a specialist model, which is common in intermediate and independent schools. With the introduction of National Standards, school support services have been "reprioritised," leaving classroom teachers to cope without the assistance of music advisors (C. Anderson, 2010). Additionally,

Webb (2016) notes that the decline of the music education component in initial teacher education programmes in favour of a focus on literacy and numeracy has contributed to a situation where beginning teachers commence their teaching career as "literacy and numeracy specialist[s]… rather than with developed generalist abilities" and are therefore increasingly unlikely to teach music (Webb, 2016, p. 6).

In a study examining the issues that New Zealand teachers face in implementing the music component of the arts curriculum document, Rohan (2004, p. 84) found that generalist teachers consistently cited the following barriers to implementation: the level of musicianship required; lack of confidence and content knowledge; and inadequate professional development and initial teacher education.

Initial Teacher Education (ITE) in New Zealand

Teachers' inability to cope with the knowledge and skill requirements of music as a subject has been a recurring theme in the history of New Zealand music education since it was introduced as a compulsory subject (Braadvedt, 2002) and initial teacher education (ITE) has struggled to provide adequate preparation. Primary school teachers are required to teach all eight learning areas up to level 4 or sometimes, where there are very able students, even level 5, of the curriculum. To qualify as a primary school teacher in New Zealand, most prospective teachers complete a three-year undergraduate degree in teaching and learning, or less commonly, a postgraduate diploma in teaching upon the completion of a non-teaching degree (Kane et al., 2005, p. 21). The

2005 report on policy and practice in ITE, published by the Ministry of Education, noted that, "New Zealand initial teacher education provision reflects a diversity of the programmes that is atypical internationally" (Kane et al., 2005): students can choose between "two combined early childhood/primary qualifications offered by two providers; 32 primary qualifications offered by 17 providers; two combined primary/secondary qualifications offered by two different providers" (p. 3). With 36 pathways to primary teacher qualification, it is very difficult to ensure that consistency is achieved in what schools can expect of graduates.

Rapid population growth in New Zealand during the 1980s and 1990s created a shortage of primary school teachers and, in response, ITE providers began compressing courses to allow trainees to enter the workforce more quickly (Hope, 1999). The diversity of training providers in combination with the rising cost of education has resulted in a highly competitive environment with ITE providers vying for students who are seeking to gain a qualification in the shortest possible timeframe and, by extension, at the lowest cost. Kane et al. (2005) identify that since "primary degree qualifications [were reduced] to three years, there have been concerns that depth of subject knowledge is one area that has been sacrificed" (p. 106), a fact which is made more concerning when one considers that Darling-Hammond et al. (2005) note that even the four-year programmes in the United States have insufficient time to prepare students in terms of content knowledge and an understanding of learners and learning (p. 411).

New Zealand music educator John Drummond (1997) highlights the impact of curriculum restructure on the organisation of pre-service training programmes and the marginalisation of music in ITE. The amalgamation of the arts impacted the structure of training institutions, with some music departments become performing arts departments and arts components often presented in an integrated programme to save time. Dunhill is quoted as reporting, "Over six years, the college of education at the University of Otago has gone from teaching 168 hours' worth of music over three years to 13 hours… The Wellington College of Education teaches only six hours over three years" (C. Anderson, 2010). The challenge of providing adequate preparation in the arts is even greater in graduate programmes that may be as short as one year (Kane et al., 2005, pp. 97, 98).

The Education and Science Committee produces regular reports for presentation to parliament on issues in the New Zealand schooling system. The 2004 report on ITE raised questions as to the adequacy of training programmes in equipping beginning teachers to deal with the range of subjects they are required to teach. The Committee recommends "that primary teachers be required to be capable of teaching the core curriculum subjects to a competent level… [and] that primary teachers be provided with the opportunity to specialise in at least one other subject area beyond the core curriculum" (Education and Science Committee, 2004, p. 3). However, given the current model of a three-year qualification, this may not be realistic and is certainly not possible in the graduate programmes. With reduced course lengths, concerns have even been raised about beginning secondary teachers' ability to cope with

content knowledge outside of their specialism (for example the teaching of general science, which would include biology, by a physics major) in "core" subjects, such as mathematics, science and English (Education and Science Committee, 2004, p. 7).

Critics have voiced concerns about the impact of current models of ITE on the provision of music in primary schools:

> In 2002, the majority of graduating students were not competent or confident to teach music beyond [curriculum] level two in New Zealand primary schools. Inadequate teacher training and wide differences in the quality of music education has continued to compromise access for children internationally over the last decade (Webb, 2012, p. 24).

Pirihi (2002) noted that "a very few, usually Intermediate schools, have a music specialist on the staff. An informal survey of 45 primary schools in the north reveals that there are few teachers with any formal music qualifications above Grade 5" (p. 23). She goes on to observe,

> Surveys of students entering a Bachelor of Education programme reveal the low level of musical attainment. Of 150 students surveyed over the last three years only 24 claim to be able to sing in tune on their own, and 75 (half of all those students) admit to not being able to sing in tune even in a group (p. 23).

Whether this indicates a genuine lack of ability or simply a lack of confidence does not matter: these student teachers would be naturally reluctant to teach music. With music already occupying a shrinking place in the curriculum and in

ITE programmes, it is likely that in many classrooms, music education is seriously marginalised.

Model for Implementation: Specialist Teachers

In examining the factors that impact on student achievement, educationalist John Hattie (2003) states that the teacher accounts for 30% of variance, a factor only surpassed in significance by the individual characteristics of the students themselves (50%). If the aim is to improve students' achievement in music, utilising excellent teachers is the best way to accomplish this. As Byo (2000, p. 31) notes, "a teacher's level of subject matter competence is the prime predictor of student learning" and Hattie (2003, p. 2) asserts that "it is what teachers know, do and care about which is very powerful in the learning equation." Teachers will therefore have greater success in teaching music if they have musical knowledge, participate in music and are positive about music.

Wiggins and Wiggins (2008) point out that the argument labeling the majority of generalist teachers as "non-musicians," even though one might not, for example, call them "non-mathematicians," may have merit. The content knowledge that the generalist teacher possesses in subjects like mathematics and English is the result of many years of progressive study at school, but the same is often not true of music. Most prospective teachers' last music classes are likely to have been at primary school level:

> We would be appalled at the idea that someone could teach language arts if he or she had not read a book or written a word since the age of eleven. Yet we expect that generalist teachers can teach music when their last

> formal musical instruction, if any, may have occurred at that age or earlier (Wiggins & Wiggins, 2008, p. 4).

While requiring generalists to teach music may portray the subject as part of the core curriculum, it also perpetuates the idea that music is less demanding intellectually, since it can be taught by "lay people" who have had little training to prepare them to cope with the demands of the subject, and as a result music "does not share in the school's primary values of knowledge" (Bresler, 1994, p. 10).

Elliott (1995) conceives of music education as consisting of a "praxial music curriculum" – practical in nature and reflective of real musical practices: "students [should] be engaged in rich and challenging music-making projects in classroom situations that are deliberately organised as close parallels to true musical practices" (p. 261). In this approach, the teacher is the model and guide and the students are apprentices. Elliott (1995) asserts that "musicianship is the subject matter knowledge one must possess to be a professional music educator" (p. 252). At the same time, music is not considered the domain of an elite minority:

> Implicit in this view of the music teacher and the music student is the conviction that musicianship is educable. Unless there are serious congenital deficiencies, it seems reasonable to posit that the innate powers of consciousness that contribute to musical intelligence make it possible for most students to learn how to make music to a competent (if not proficient) degree (p. 75).

In this model, the musicianship required of the teacher to enable growth and creativity in students as musicians would surpass what it is currently possible to develop in limited ITE programmes and, as such, favours a specialist model. However, the potential is there, over the long term, to impact on future generalist teachers' ability to teach music. Kennedy (1991, p. 16) found that even where teachers were provided with mentors to help them, beginning teachers often continued to teach as they had been taught, because the experiences of childhood were still more powerful than the ITE or the expert mentoring they were receiving. Specialist music teachers who are able to guide students through successful and rewarding musical experiences may equip future generalist teachers with better knowledge, confidence and experiences to base their music teaching on.

In 2006, the ERO published a report on quality teaching in primary school music in New Zealand. Rather than reflecting on what is most frequently occurring within schools, the ERO report focuses on three examples of best practice. An urban primary school, a rural primary school and an urban intermediate school were taken as case studies. In all three cases the teacher in charge of music had music specialist training or experience, or was an active performing musician in the community. In two out of the three cases, the teacher in charge of music taught all the music classes in the school, and in the third case, the teacher was given one day per week to teach music to other classes. These teachers were able to meet students' needs and provide engaging music programmes because they have personally developed musicianship and are competent and confident in their ability to lead musically. Considering that the

ideal situations described in the report essentially advocate for music specialists in schools, there is a clear disparity between what government departments identify as best practice and what is realistically possible in most schools, who, for various reasons, do not employ a music specialist.

Part II: Musical Learning and the Affective Domain

The Affective Domain

In their *Taxonomy of Educational Objectives* (1964), Krathwohl, Bloom and Masia identify three domains or classifications in which learning takes place:

1. Cognitive domain – roughly equating to intellectual or knowledge-based learning;
2. Affective domain – relating to attitudes, values, interests, appreciation;
3. Psychomotor domain – involving muscular or motor skill development.

A clear distinction between the domains is not assumed, as human beings do not operate in one domain at a time. The domains are totally interrelated and learning occurs simultaneously in all three. Krathwohl et al. recognise that "it seems very clear that each person responds as a 'total organism' or 'whole being' whenever he does respond" (1964, p. 7). However, the structure of each of the domains in the *Taxonomy of Educational Objectives* provides a useful hierarchical framework that allows for the tracking of students' development in each area, or as a "convenient system for describing and ordering test items, examination techniques, and evaluation instruments." (p. 4).

An important distinction should be made between “attitudes” and “affective outcomes.” “Attitude” refers to students’ feelings toward music, but may indicate no deeper valuing or internalisation. “Affective outcomes” may include attitudes, but further relates to the extent to which students value and increasingly accept music as a part of their identity. It should be noted that Krathwohl, Bloom, and Masia (1964) use involvement and commitment as a basis for their scale.

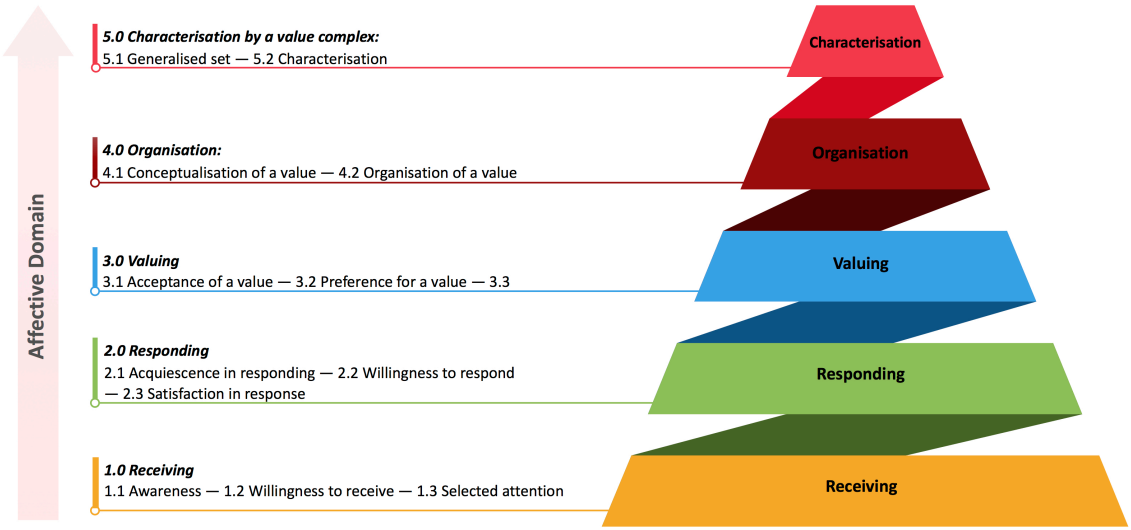

Figure 1. Diagram illustrating the levels of the taxonomy of the affective domain as a hierarchy, adapted from Krathwohl et al. (1964).

While the taxonomy of the cognitive domain is still used extensively in revised form (L. W. Anderson, Krathwohl, & Bloom, 2001) in schools for both planning and assessment, the affective domain has received less attention. In part, this may be due to the difficulties associated with assessment in the affective domain. Page (1993) highlights ten of these difficulties, including issues of the personal and private nature of the affective domain, and anonymity, that is the perceived expectations of peers, teachers and other adults influencing

students' responses. Despite the challenges, in terms of measuring the effectiveness of a music education for all children, the affective domain is critical.

Elliott (1995) states that "when a person's level of musicianship... is matched with an appropriate level of musical challenge... the affective concomitant of this matching relationship is experienced as musical enjoyment." (p. 121). The implication is that musical enjoyment is not only an important outcome of music education, but it acts as an indicator of the effectiveness of the design and delivery of the music programme. Students who are receiving instruction at the correct level, in a meaningful and authentic context, will enjoy the musical experience and feel motivated by it. If it is accepted that the aim of an education in music is not merely to have knowledge about music, but to develop an enjoyment and satisfaction in it and that this is achieved when students are engaging successfully in musical challenges (Elliott, 1995), then the measurement of students' attitudinal or affective development is important in evaluating school music programmes. Elliott (1995) recommends, "In addition to observing the quality of students' music making, data gathering also includes descriptions of students' enthusiasm and enjoyment (or lack thereof)" (p. 290) because such evaluation of the learning programme provides formal evidence of what music educators "already know informally: that their music programs are, in fact, enabling children to achieve self-growth, self-knowledge, and enjoyment, three of the most important life values human beings can attain" (p. 291).

O'Connor and Dunmill (2005, p. 2) assert, "Arts education in New Zealand rejects a dualism and hierarchy that privileges mind over body, cognitive over affective domains and critical thinking over instinctive and sensual response." Affective learning is an important indicator of students' musical needs being met, as well as a recognised end in itself. Evidence of affective growth is a demonstration of students coming to appreciate music and valuing its function in their own lives, thereby developing the lifelong enjoyment that is frequently articulated in curriculum statements.

Research on Attitudes to School Music

Haladyna and Shaughnessy (1982, p. 551) identified two categories to classify the variables that influence attitudes to school subjects. Exogenous variables are the factors that the school has no control over, for example a student's age, gender, home environment, and socio-economic and cultural backgrounds. Endogenous variables are those features of the learning environment that the school has an influence on, including the teacher, the programme of learning, and social and physical aspects of the learning environment. While the literature points to exogenous factors as significant for shaping attitudes to music, factors within the school music programme may have the power to mitigate some of the negative influences on students' affective development.

Age

A number of studies have found age-related declines in attitude toward all school subjects (e.g., Eccles, Midgley, & Adler, 1984; Neale & Proshek, 1967; Yamamoto, Thomas, & Karns, 1969) and Okun, Braver, and Weir (1990) reported that satisfaction with school in general decreased across the first eight years of schooling. Using data collected from 10,000 students between grades six to ten, Ding and Hall (2007) found that older students felt more negative about their school experience and that the dislike of school increased as grade levels went up. The decline in attitude may be the result of a more realistic view of a student's own ability or a heightened awareness of ability in relation to peers as students develop maturity, but could also relate to changing expectations from parents or teachers, or an increasingly competitive academic environment (Eccles et al., 1984, pp. 297, 299).

Similar patterns of decreasing positivity with age have been associated with music at school (e.g., Boswell, 1991; Bowles, 1998; Broquist, 1961; Nolin, 1973; Phillips, 2003; Taylor, 2009; Vander Ark, Nolin, & Newman, 1980), despite "evidence indicat[ing] that attitudes toward music are well-developed by the age of 8" (Mizener, 1993, p. 242). Haladyna and Thomas (1979) investigated the attitudes of approximately 3,000 elementary-aged students to all their school subjects and found that music was the only subject exhibiting a "steady decline" in attitude as grade levels increased, matching the decline in attitude to schooling in general among upper elementary students. Additionally, the decrease in positivity was found to be evident in music earlier than in other subjects. More recently, Stavrou (2006) found music to be the second least

favourite subject of 1,196 12-year-olds and a study of the musical engagement and preferences of Grade 6 students at an Australian primary school indicated that, while students are engaged with music in general, especially informally, "there were clearly instances of the school environment stifling potential engagement with music" (de Vries, 2010, p. 11). Students may increasingly feel that there is a disconnect between school music and the music they experience in their lives, resulting in disengagement, particularly as students move into the adolescent phase where popular culture becomes an important aspect of identity: "there needs to be a greater connection between the cultural contexts of home, school and community when it comes to music education" (de Vries, 2010, p. 15).

Gender

Boys' underachievement and disengagement with schooling has been a source of growing concern for educators for more than a decade (Hall, 2005; Jha & Kelleher, 2006; Lingard, Martino, & Mills, 2008). A number of studies have found that boys are more negative to school in general than girls (e.g., Ding & Hall, 2007; Haladyna & Thomas, 1979), while others have found other factors, such as grade level, to have greater significance than gender (Neale & Proshek, 1967; Yamamoto et al., 1969). Gender does, however, impact on students' attitudes toward particular subjects, both positively and negatively, often based on gender-subject associations (Osborne, Simon, & Collins, 2003). Hall (2005, p. 5) notes that one of the "greatest challenges in education for both boys and girls is the way in which masculinity is constructed and enforced in Western society," with boys feeling compelled to avoid participating in anything that "might be

construed as female" (Jordan, 1995).

In their report on the influences of family and community on children's achievement in New Zealand, Biddulph, Biddulph, and Biddulph (2003, p. v) highlight the impact of societal gender expectations on attitudes:

> Community messages about gender can have positive or negative effects depending on the ways in which they are played out (e.g. they can contribute to positive gender identity, but they can also result in boys avoiding subjects perceived by them as 'feminine', such as literature, music and drama).

In a New Zealand case study of preschool-aged boys' developing masculinity, Norris (2001) found that the idea of music as a female activity was already influencing boys' attitudes prior to school entry:

> Sometimes boys practised what seemed like a systematic avoidance of activities engaged in by teachers and girls… A prime example of this was music and dancing sessions. Certain boys would refuse to participate in structured music sessions… In the kindergarten, the participation of teachers and girls in free-choice music activities was a spectacle to boys, who watched in open amusement or took the opportunity to engage in the forbidden, such as flying paper darts across the room (p. 11).

Research on attitudes has often shown that boys are less positive to school music than girls, irrespective of year level (Boswell, 1991; Broquist, 1961; Hargreaves, Comber, & Colley, 1995; Nolin, 1973; Phillips, 2003; Pogonowski, 1985; Stavrou, 2006), and that singing, in particular, is associated

with being a girl's activity (Mizener, 1993; Warzecha, 2013). Societal expectations are often further reinforced by peers, with children receiving negative responses from peers if they play an instrument perceived to be unsuitable for their gender (O'Neill & Boulton, 1995 as cited in O'Neill & Boulton, 1996). In an Australian study on five-year-old boys' singing behaviour, Hall (2005) found that the boys had a firmly established notion of singing as feminine behaviour, but that the use of older male students (a Year 3 student and a Year 10 student) as models in the music class "led to almost all students vocalising most of the time, including boys who would seldom participate in our usual music classes" (p. 15).

The use of music technology, as well as an increased inclusion of popular music in schools, has been shown to increase boys' engagement with music (Green, 2002). Armstrong (2011) asserts that "engaging with technology is affirmatory of masculinity" (p. 31) and that the inclusion of music technology in the curriculum has resulted in an increased numbers of boys in the United Kingdom electing to take up music at secondary school level (p. 2). This suggests that intentional strategies, such as the use of male role models or the use of technology, can successfully alter the perception of music as a feminine activity.

Home environment and socio-economic status

While there is a generally predictable relationship between attitude to music and age and gender, home environment is more variable and often reliant on other factors, for example the connection between socio-economic status and the ability to provide a rich home musical environment (Phillips, 2003, p. 110).

Research indicates that where parents are involved and provide support for musical learning, students experience a number of benefits, including a more positive attitude (D. L. Campbell, 2009; Kehrberg, 1984; Ng & Hartwig, 2011; Sichivitsa, 2007). Zdzinski (1996) examined the impact of parental involvement on outcomes for 406 instrumental music students in Grades 4 to 12 and found that, while the relationship between parental involvement and musical cognitive and performance outcomes decreased with age, "[a]ffective outcome relationships increased in strength as subject age increased" (p. 43).

However, parental views can encourage a negative attitude as easily as a positive one (Hallam, 2002) and may contribute to a reinforcement of stereotypes that create barriers to engagement (Biddulph et al., 2003). In her study on elementary students' attitudes to singing and choral participation, Mizener (1993) found that girls were more likely than boys to report being encouraged to sing by family members, and family members were more likely to participate in singing activities with girls (p. 243).

In examining factors that contribute to attitude to music for students in middle school, Phillips (2003) collected data on 2,180 students in grades six, seven and eight in Kentucky. The surveys on attitude, background and self-concept in music revealed that "40% of the variance in music attitude in all subjects is attributed to home musical environment" (Phillips, 2003, p. 109) and that the correlation is stronger for boys, likely due to the reinforcement of gender stereotypes by parents, and subsequently by peers (p. 111).

Studies on the impact of socio-economic status have revealed inconsistent results. Nolin (1973), Bowman (1981, as cited by Nolin, 1988), Taylor (2009) and Shaw and Tomcala (1976) found students with lower socio-economic backgrounds to have more positive attitudes, with Shaw & Tomcala (1976, p. 79) noting, "School music may be the one opportunity for these children to participate in musical activities. It is possible that music is viewed as some sort of special privilege to these children, rather than just another aspect of school and life." By contrast, Nolin & Vander Ark (1977) found higher socio-economic students to have higher affective outcomes, likely because of richer musical experiences outside of school. Differing from the other studies, Vander Ark et al. (1980) and Pogonowski (1985) found students from middle socio-economic homes to have higher affective outcomes than low or high socio-economic backgrounds. Phillips (2003, p. 106) established that, in his sample, while socio-economic background is not the most significant contributing factor, the decrease in attitude by year level is more pronounced among students in the low socio-economic category. He notes that a possible explanation for the contradictory results found in studies of this sort may be the diverse methods researchers use for classifying students, for example using the equivalent of the school decile, the qualifications of the parents, or participation in lunch programmes to determine socio-economic background.

Teacher

The teacher may be the most important school-based factor for influencing students' outcomes across multiple domains:

> The teacher as person is centrally important in teaching. A physician can concentrate entirely on treating her patients; so long as she exercises the virtues that reflect her expertise, her personal character and personality matter very little. But the teacher sets an example with her whole self—her intellect, her responsiveness, her humour, her curiosity . . . her care (Noddings, 2003, p. 244).

While the teacher is likely responsible for 30% of variance in terms of achievement outcomes (Hattie, 2003), the teacher's attitudes, values, teaching methods, and expectations impact on students' affective outcomes too: "naturally occurring variations in teaching style" have been found to influence motivation and attitude to schooling in general (Eccles et al., 1984, p. 309) and to music specifically (Kokotsaki, 2016, p. 10). However, there is a paucity of research on the effects of music teaching by specialist teachers compared with generalist teachers on the attitudes of general music students at the primary level. An early study by Broquist (1961) took the teacher into consideration, but found no statistically significant difference between the attitudes of specialist-taught students and others. It is, however, noted that "so many variables affecting the teaching situation in both systems were encountered, that it was almost meaningless to attempt to distinguish between them on the basis of their falling into one system or the other" (Broquist, 1961, p. 69). Boswell (1991, p. 50) also notes, "lacking in attitudinal research is attention to the teacher variable and the learning environment." In her study on the variables that contribute to attitude among general music students, all the music teachers were specialists. While the outcomes followed the usual attitudinal patterns in terms of grade level and gender, "the teacher variable contributes more to the

prediction of attitude than the variables of grade or gender in this attitude assessment" (Boswell, 1991, p. 55) and that "[f]uture investigations of the teacher variable seem particularly warranted" (p. 57).

Lamont (2002, p. 46) argues that schools teach a "hidden curriculum," despite the ideals of equal access expressed in curriculum statements, with teachers often inadvertently differentiating between "musical" and "unmusical" students based on an ability to perform, particularly on instruments. Teacher expectations "can and do affect student achievement and attitudes " (Cotton, 1989, p. 9), and are an example of the lasting impact a teacher may have on a student's attitude to their learning and motivation to persevere. Rubie-Davies, Hattie, and Hamilton (2006, p. 430) note that teacher expectations "may be exemplified in the learning opportunities provided, in the affective climate created and in the interactional content and context of the classroom." As an example, Tuckman and Bierman (1971) and Eccles et al. (1984) found that one of the negative effects of ability grouping, or tracking, was that teachers' expectations for students' achievement changed, based on the way students had been grouped: "while accelerated students fared better than their average peers, both [tracked] groups suffered affectively when compared to nontracked students" (Eccles et al., 1984, p. 318). Even when a teacher's expectations for students are accurate, students' perceptions of their ability, formed as a result of communicated expectations, have an effect on students' attitudes to their learning: "the student often internalizes teacher expectation over time. When this internalization occurs, the student's self-concept and motivation to achieve may decline over time until the student's ability to achieve his/her potential is

damaged" (Bamburg, 1994 as cited in Geisler, 2001, pp. 15, 16).

Programme

Apart from the teacher and his or her individual teaching style, musicality, and knowledge as factors, the way the programme is organised at a school-wide level may have an impact on students' experience of music at school: "The organisation of any curriculum constitutes a determining factor for teaching and learning, which may be teacher or subject-centred, learner-centred or follow a 'partnership approach'" (Stavrou, 2006, p. 191) Programme-based factors may include the frequency of classes and the balance of listening activities, playing instruments, singing, composing or moving to music. Assuming that elementary-aged students normally had music classes at least once a week, Nolin (1973) investigated the effects of less frequent music classes on students' attitudes. While he acknowledged that other factors may also have contributed, it was found that less frequent classes were likely part of the cause of more negative attitudes, and "[i]t is particularly notable that the attitudes of students in this study were, in most cases, substantially lower than corresponding age levels in the previous studies" (Nolin, 1973, p. 131).

A number of researchers have examined the preferences of students for particular activities and found that students frequently preferred playing instruments over other options (Bowles, 1998; Broquist, 1961; Nolin, 1973, 1988; Temmerman, 1995; Vander Ark et al., 1980), with Nolin (1973) noting that playing instruments was one of the few categories in which students' attitudes improved as they got older. In an English study investigating students'

experience of school music during the transition to secondary school, Kokotsaki (2016) identifies a lack of opportunities for involvement in physically making music, specifically through singing, playing instruments or composing, as a factor in a decline of enjoyment.

Pogonowski (1985) conducted research to determine whether students learning in a process-oriented music curriculum (POMC)[4] exhibit similar attitudinal trends for age, gender and socio-economic status as those found in previous studies. She found that, while the girls still had more positive attitudes than the boys, the pattern of age-related decline was broken, suggesting that the POMC may contribute to reversing attitudinal trends through the on-going focus on playing instruments that is characteristic of the programme. Reflecting on the low levels of engagement in classroom found in her study of 1,196 Cypriot primary students, Stavrou (2006) considers the lack of an approach that is child-centred and process-oriented responsible for "a total failure of music in primary education in Cyprus" (p. 202).

Boswell (1991) compared attitudinal outcomes between two programmatic approaches, constrasting results from an "eclectic" method with those obtained in an earlier study by Pogonowski on a single approach, modified from the Manhattanville Music Curriculum Project (MMCP)[5]. The results were

[4] A process-oriented music curriculum is explained as a "learning program in which students interact with musical content as they assume the roles of composer, performer, conductor, critical listener, and music researcher" (Pogonowski, 1985), with a focus on process over product.

[5] The MMCP is a child-centred, process-oriented approach with an "emphasis… [on] exploring and experiencing rather than implanting of fact and knowledge" (Walker, 1984, p. 25).

inconclusive and Boswell noted that it is not known "whether these data represent critical endogenous differences (such as the approach being used), regional differences, or other differences" (p. 53), illustrating the difficulty in isolating the cause when there are so many variables involved. However, it was highlighted that musical activities that allowed students to make choices were rated more favourably than others (Boswell, 1991, p. 56). Similarly, students in a study of an Australian primary school expressed a desire for choice, especially in the repertoire used in general music classes and ensemble contexts (de Vries, 2010, pp. 10, 11).

While Pogonowski (1985) found participation in private music lessons and music groups to have no significant influence on students' attitudes to general classroom music, other studies have shown that the level of exclusivity associated with musical activities provided by the school may have an impact on students' attitudes to music in general:

> Children in school contexts where there are less "exclusive" and more "inclusive" musical activities are more likely to demonstrate positive musical identities… In schools with a considerable amount of extracurricular musical activity, if children do not or choose not to become involved in these activities, they are more likely to develop a negative musical identity (Lamont, 2002, p. 55).

New Zealand Studies on Primary Students' Attitudes

Stavrou (2006, p. 188) asserts that "the perceptions of primary school

children about the subject of music are under-researched" and this is echoed in commentary on the New Zealand context. Educational researchers have pointed out that it is unusual to seek students' perspectives on how they experience schooling (Bishop & Berryman, 2006) and Fraser et al. (2007, p. 1) reflect that there is "very little documented research information about New Zealand teachers' and children's attitudes, knowledge, and values regarding the Arts." Regarding music in particular, "[r]esearch in the area of student perspectives on music education is rather sparse," even at secondary school level (Rohan, 2011, p. 49).

The National Education Monitoring Project (NEMP) Music Survey

A significant study that took New Zealand students' attitude to music at school into consideration was the National Education Monitoring Project (NEMP). The NEMP has provided a review of the quality of education and curriculum delivery in New Zealand primary schools between 1995 and 2010. Approximately 480 students, or one percent, of the population at each year level participated in the assessments and represent a range of schooling contexts (Crooks, 1996). All curriculum areas were covered in a four-year rotating cycle, with music being an area of focus in 1996, 2000, 2004, and 2008. Students in Years 4 and 8 were assessed in a variety of tasks, including creating, playing, singing, interpreting, moving, analysing, and appreciating.

In addition to carrying out tasks to assessment their musical achievement, students completed a short survey on their attitudes to music at school and out of school. Eley (1999) states that the rationale for including

attitudes in the NEMP assessment is recognition of the impact that attitude may have on achievement; a need to include and acknowledge the experiences and perceptions of student; and finally, that "attitudes and values are an integral part of the New Zealand curriculum." Students responded to statements about their participation in and out of school and the extent to which musical activities are enjoyed using a Likert-type scale, including both verbal (lots, quite often, sometimes, never) and non-verbal (smiley faces) scales for comparison (Eley, 1999). In addition, students were asked to rank their subjects, with a list of 12 options to assist them.

The NEMP data gives a valuable summary of the effectiveness of music teaching across over a decade. In the year following the assessment, a summary, known first as *Forum Comment* and later as *Focus*, was published, highlighting the positive and concerning outcomes from the study as identified by a panel of experts. Since music was first monitored in 1996, the identified concerns have remained largely the same, with the following three areas being noted:

- A lack of opportunities to play instruments (1996, 2000, 2004, 2008);
- A lack of opportunity for creativity in music (1996, 2000, 2004, 2008);
- Singing remains weak (2004, 2008).

The 2009 *Focus* (for the 2008 NEMP report) notes that achievement is neither deteriorating nor significantly improving: "Despite the pressures from other curriculum areas, students' performance in music has been maintained between 1996 and 2008, with a small improvement for year 4 students in creating, playing and singing music" (NEMP, 2009). While it is positive that achievement has not declined, this statement also indicates that despite curriculum changes

and movement towards increasingly child-centered learning, achievement in music has largely remained static in the last decade.

The positive findings outlined in the *Forum Comment/Focus* reports do not vary extensively over time: students' continuing enthusiasm for the subject is the most encouraging aspect, although music lies toward the middle of the subject rankings. Buckton (1998b) warns that there is cause for concern, considering that music loses popularity between Years 4 and 8 despite evidence that students reported becoming more interested in music outside of school between the same years. It is also noted that participation in music at school appears to be limited: "A majority of students, according to their own perceptions, experienced very little classroom music" (Buckton, 1998b).

An examination of the trends within survey data collected during the NEMP assessments, reveal similar attitudinal patterns found in other studies: a decline in positivity as year levels increase; the impact of socio-economic status on students' ability to access musical opportunities (Crooks & Flockton, 2001, p. 50); and girls' responses were more positive than boys': "The older students became more polarised in their perceptions… Girls show a more positive feeling towards subjects that have traditionally been regarded as 'girls' subjects' – music, writing, reading, art, health and speaking" (Eley, 1999, p. 11).

Limitations of the NEMP music survey

The most significant limitation of the NEMP music survey lies in the student's interpretation of terminology, especially the different Likert-type

scales (Tsang, 2010, p. 122). A term like "music at school" could be interpreted to mean music as a subject only, or music lessons or groups within school hours (thereby excluding music groups run by the school, but before or after hours). In some contexts, students may be engaging in a musical experience, but may not consider it to be part of "music" because it takes place within another curriculum area, for example creating a soundtrack to accompany a video in English. Additionally, students may be confused about the inclusion of informal music-making where students may form their own bands or engage in other more social musical activities during lunch breaks. Since the introduction of the NEMP, new ways of making and experiencing music, particularly using digital technology, have been developed and these have been introduced into schools to varying degrees. However, the questions of the music survey could not change to reflect the greater diversity of opportunities without compromising the ability to compare the results over time.

The small-group administration of the NEMP survey allowed for teacher clarification of phrases such as "music at school" to ensure that all possibilities are considered. However, the terms used to identify the frequency of specific activities occurring are relative to what each student has experienced. For example, one student may consider singing once a week to be "sometimes," while others could interpret the same to be "lots." Many schools only teach a term of music every year and the survey may have coincided with "lots" of musical activities happening in class, or at a time of the school year when participation in school music occurred only in an extra-curricular context.

Final data collection for the NEMP was completed in 2010 (Writing; Reading and Speaking; Mathematics) and, in 2012, the National Monitoring Study of Student Achievement (NMSSA) was introduced as a replacement, but the data collected on the Arts during 2015 has not yet been released (National Monitoring Study of Student Achievement, n.d.).

Summary

The focus of this literature review has been on the place of music in the New Zealand curriculum, both in theory and practice, and research about affective development and musical learning. Music has been included in primary education in New Zealand since the establishment of schooling, but the consistent expansion of the curriculum, along with curricular restructure and a focus on literacy and numeracy has resulted in music becoming increasingly marginalised. Pressure within initial teacher education programmes to include additional content, including new learning areas, into ever-condensing courses, has further exacerbated a situation where generalists are responsible for the bulk of classroom music teaching but feel inadequately prepared for the task.

The development of affective outcomes has been identified as an indicator of an effective music programme as enjoyment arises out of learning situations where challenges are authentic and appropriate to the level of student achievement. Elliott (1995) suggests that "In addition to observing the quality of students' music making, data gathering also includes descriptions of students' enthusiasm and enjoyment (or lack thereof)" (p. 290) and that such evaluation provides evidence "that their music programs are, in fact, enabling children to

achieve self-growth, self-knowledge, and enjoyment, three of the most important life values human beings can attain" (p. 291).

Many factors impact on students' atittudes to music, including variables beyond the control of the school, such as age, gender, socio-economic status, and home environment. While schools' influence is limited to fewer factors, effective teachers and school music programmes may have a powerful role in reversing the negative effects of some exogenous factors. The Ministry of Education has indicated that "only 13 percent of schools had music programmes that met children's needs" (Ministry of Education, 2006 as cited in Fraser et al., 2007, p. 1) and the NEMP results show improvement in music to be static, suggesting that the potential for schools to contribute to students cultivating a fulfilling, lifelong involvement in music remains largely undeveloped.

Research Questions

The literature highlights a need for more research concerning the impact of factors that are within the control of the school, as well as a call for studies that acknowledge student perspectives. The research questions for this investigation are as follows:

1. To what extent does a school's music programme, its organisation, scope, accessibility, staffing, resourcing and significance, influence students' affective outcomes?
2. What are the characteristics of Christchurch primary or intermediate schools with acknowledged effective music programmes?

3. How effectively are schools engaging both “musically able” and less able students?

An exploration of these questions can inform an understanding of effective practice in music education and consider the ways in which schools are delivering the music component of the Arts in the New Zealand Curriculum despite the challenges. It is also intended that students’ experiences of music within school programmes can be acknowledged and utilised in evaluating the extent to which current practice promotes the development of affective outcomes.

Chapter Three

Methodology

"... the researcher's primary goal is to add knowledge, not to pass judgment on a setting. The worth of the study is the degree to which it generates theory, description or understanding" (Bogdan & Biklan, 1998).

Theoretical Perspective

The theoretical perspective or framework of a study provides "the foundation from which all knowledge is constructed (metaphorically and literally)" (Grant & Osanloo, 2014, p. 12), playing a role in the selection of a methodology appropriate to the research questions as well as providing the "researcher's lens with which to view the world" (Grant & Osanloo, 2014, p. 16). The research questions (restated below) suggest the theoretical perspective of pragmatism, both for the selection of methodology and as contributing to the philosophical foundation of the study:

1. To what extent does a school's music programme, its organisation, scope, accessibility, staffing, resourcing and significance, influence students' affective outcomes?
2. What are the characteristics of Christchurch primary or intermediate schools with acknowledged effective music programmes?
3. How effectively are schools engaging both musically able and less able students?

Pragmatism is defined as a philosophy in which "the meaning of conceptions is to be sought in their practical bearings… the function of thought is to guide action, and… truth is preeminently to be tested by the practical consequences of belief" (Merriam-Webster's online dictionary, n.d.). In an educational context, Deweyan pragmatism is concerned with democracy, defined as "primarily a mode of associated living, of conjoint communicated experience" (Dewey, 1916, p. 87). The emphasis on participation in shared experiences, action in learning, and a process-oriented education (Boon, 2009; Dewey, 1916) make pragmatism a good fit with Elliott's praxial philosophy of music education (1995). In Elliott's view, music is situated firmly within a social context – "musical works are crucial to establishing, defining, delineating, and preserving a sense of community and self-identity within social groups" (Elliott, n.d.). He further asserts that "the values inherent in knowing how to make and listen for music intelligently are central to making a life; self-growth, self-knowledge, self-esteem, creative achievement, humanistic and cultural empathy, and enjoyment are central life goals and life values in all human cultures" (Elliott, 1995, p. 236). This complements the view that "pragmatic arguments situate the value of the arts in their contribution to the signifying practice(s) of human life," as opposed to their value being solely intrinsic or in contributing to cognitive processes and problem-solving ability (Väkevä as cited in Boon, 2009, p. 3).

Johnson and Onwuegbuzie (2004), in describing the general characteristics of pragmatism, state that "[pragmatism] takes an explicitly value-oriented approach to research that is derived from cultural values; [it]

specifically endorses shared values such as democracy, freedom, equality, and progress [and] endorses practical theory (theory that informs effective practice; praxis)" (p. 18). The nature of the research questions points to an exploration of issues that include equal access to and engagement in musical learning with a view to informing knowledge of effective practice.

Pragmatism allows for research that is exploratory and descriptive in nature, rather than aiming to support a pre-established theory proposed by the researcher (Burnard, 2006; Johnson & Onwuegbuzie, 2004). The freedom to respond to the situation fits logically with a mixed methods approach partnered with grounded theory (which allows for the development of a theory from data rather than seeking to substantiate a pre-determined theory) (Johnson, McGowan, & Turner, 2010): "The direction of the issues and foci often emerge during data collection. The picture takes shape as the parts are examined" (Bresler & Stake, 1992, p. 79). Boon (2009) asserts that, according to Dewey, "knowledge of an object or idea is not only situational and changing, but that it is also an instrument for solving problems" (p. 10). The situational nature of knowledge means that a case study approach is ideal for exploring the research questions and acknowledging the unique circumstances of each school at the time of data collection (Johansson, 2003).

Mixed Methods Approach

A mixed methods approach, which combines quantitative and qualitative data collection methods, is adopted because it aligns well with a pragmatic view and suits the exploratory and descriptive nature of the research questions.

Johnson and Onwuegbuzie (2004) explain that "[i]n many cases the goal of mixing [methods] is not to search for corroboration but rather to expand one's understanding" (p. 19). In this case the combination of qualitative and quantitative methods allows both for an in-depth exploration of individual case schools, as well as for comparison between cases and with national data in the form of the National Education Monitoring Project (NEMP) 2008 music survey.

Schools are dynamic and multidimensional environments and it is difficult to gain a balanced picture of a school programme using only qualitative or quantitative methods. Mixed research methods have the advantage of allowing the researcher to compensate for weaknesses in one method by complementing it with another (Flyvbjerg, 2006; Johnson & Onwuegbuzie, 2004; Mayoh & Onwuegbuzie, 2013). Quantitatively based student surveys allow for data collection from large numbers of participants, as well as making for easier comparison, but there are no opportunities to check understanding, clarify responses or question a respondent further. For this reason, a basic sequential design (Onwuegbuzie & Johnson, 2006) (QUAN – QUAL: quantitative before qualitative) is followed so that once survey data is collected and analysis has begun, qualitative methods (interviews, observations, documentary sources) are used to explore, contextualise or clarify issues that arise from the quantitative data. Sequential QUAN – QUAL is described as an "initial quantitative examination of the research problem and subsequent more in-depth exploration of the quantitative results using qualitative methods" (Ivankova, 2014, p. 48). The mixed methods approach enables a researcher to respond and adapt to the context of the study and modify approaches and even the focus, if necessary

(Flyvbjerg, 2006; Johnson & Onwuegbuzie, 2004). The interviews with staff participants allow their experience and knowledge of the school and community to inform the picture of the music programme as it emerges from the student survey data and documentation.

Table 1.
The main methods of data collection as determined by the research questions.

Research Question	Method
1. How does a school's music programme (A) - its organisation, scope, accessibility, staffing, resourcing and significance - influence students' affective outcomes (B)?	Qualitative (A) and quantitative (B)
2. What are the characteristics of Christchurch primary or intermediate schools with acknowledged effective music programmes?	Qualitative
3. How effectively are schools engaging both musically able and less able students?	Mainly quantitative comparisons and qualitative methods to clarify or confirm.

Case Study Model

This research took the form of a multiple-case study, following the principles set out by Robert Yin (2009). Case study research allows for an in-depth, holistic examination of a school music programme, including multiple perspectives and a consideration of the broader context within which a school operates, and easily accommodates a mixed methods approach.

For this research, the intention was to use a multiple-case study with an embedded design using a replication logic (Yin, 2009). Multiple-case design ensures an increased level of external validity:

> A theory must be tested by replicating findings in a second or even a third [case], where the theory has specified that the same results should occur. Once such direct replications have been made, the results might be accepted as providing strong support for the theory, even though further replications have not been made." (Yin, 2009, p. 44).

In this case the theory would be what the data appear to say about the effectiveness of the model at each case study school in terms of affective outcomes, with the characteristics of each school separating the cases into emerging categories. It was necessary to conduct research at a number of schools to establish whether effective models all use similar practices, or if a number of models can be equally effective. It is appreciated that the findings of the research can only be applied with certainty to the selected schools within the study. The use of the modified NEMP survey, however, does provide a comparison of these schools with national data, adding validity to the findings. If, for example, it is found that the schools selected as having "acknowledged effective music programmes" share the same characteristics, and the survey data for each indicates increased affective outcomes compared with national data (and the opposite is true of the schools selected for theoretical replication), there is evidence that these characteristics contribute to the effectiveness of a school music programme. While the findings from one case study cannot be generalised to other contexts, "By studying the uniqueness of the particular, we come to understand the universal" (Simons, 1996, p. 231). Further, it may not be possible to find an absolute in the social sciences: "Predictive theories and

universals cannot be found in the study of human affairs. Concrete, context-dependent knowledge is, therefore, more valuable than the vain search for predictive theories and universals" (Flyvbjerg, 2006, p. 7).

The term "embedded" refers to cases where quantitative data is collected as part of the study, but the data for each case is kept separate and not "pooled" across cases (Yin, 2009, p. 59). In this instance a survey, modified from the NEMP music survey, was administered to students at the selected schools, and each school's data kept separate to allow for comparisons to be made between cases and with national data.

Yin (2009) suggests using six to ten cases for the multiple-case method: "The cases should serve in a manner similar to multiple experiments, with similar results (a literal replication) or contrasting results (a theoretical replication) predicted explicitly at the outset of the investigation" (p. 59). The intention was to select three schools for the literal replication: schools with extensive music programmes, employing a music specialist teacher, and three schools for the theoretical replication: schools not indicating a specialist-run music programme.

> If all cases turned out as predicted, these 6 to 10 cases, in the aggregate, would have provided compelling support for the initial propositions. If the cases are in some way contradictory, the initial propositions must be revisited and retested with another set of cases (Yin, 2009, p. 54).

While no propositions are made in this study, "exploration… should still have some purpose" (Yin, 2009, p. 28) and in this case, part of the exploration relates to the effect of different models on students' affective outcomes. As already discussed in the literature review, there is an ongoing debate around specialist versus generalist teaching of music: if the literal replication schools do not produce higher affective outcomes than the theoretical replication schools, the approach would need to be modified to examine the reasons behind the findings.

Data Collection

Selection of Cases

Cases were selected from within Christchurch, which is the second-largest city in New Zealand and has a population of approximately 341,469 (Statistics New Zealand, 2013). At the time of school selection, the wider Christchurch area had 89 state schools, 26 state-integrated schools, and nine independent schools that cater to primary-aged students. Both state and state-integrated schools are government-funded and are required to teach the New Zealand curriculum, while independent schools may choose their own curriculum (Ministry of Education, 2016a) and are often marketed for their provision of specialist teachers and extra-curricular opportunities.

Case study schools were required in two categories: three schools for the literal replication – the schools with "acknowledged effective music programmes" – and three schools for the theoretical replication. The two categories would likely reflect the two models of implementation currently used in New Zealand primary schools, with music taught either by specialist music

teachers or generalist classroom teachers. In order to allow for comparison with NEMP results, the students would need to be in Years 4 or 8.

It was decided to eliminate schools with a special character that deemed them unsuitable for a study intended to investigate typical educational settings, for example residential schools catering for students with specific health, learning or behavioural needs. The researcher's school was eliminated for use in the main study, but retained for use in pilot testing.

In order to identify schools to meet the criteria for literal and theoretical replications it was decided to group schools initially according to how they were promoted on their websites, since only seven schools in the wider Christchurch area did not have websites. It was assumed that schools who identify as having a strong focus on music and who use a web-based medium for marketing would have evidence of their music programme on their school website. The tables below show types of schools grouped under three sub-headings. "Some music advertised" indicates that there was at least one mention of music on the website, usually a single mention of a music group such as a choir. "Significant music advertised" could include a combination of: mention of purpose-built facilities, a music specialist, several music groups, instrumental or vocal tuition, or explicit statements regarding the value placed on music or the esteem in which the programme is held by the community. It is worth noting that websites that indicate no evidence of a music programme could in reality have an effective programme in place. Equally, a school could overstate the scope of its programme.

Table 2.
Types of state schools catering for primary-aged students and the extent of web-based marketing for their music programmes.

Type	Number of schools	Affected by MOE proposal[6]	No website	No music advertised	Some music advertised	Significant music advertised
Contributing (Years 1-6)	39	14	1	14	11	13
Full Primary (Years 1-8)	38	14	2	11	17	9
Intermediate (Years 7-8)	11	5	0	0	1	10
Area (Years 1-13)	1	1	1	-	-	-
Totals:	89	34 (38%)	4 (4%)	25 (28%)	29 (32%)	32 (36%)

Table 3.
Types of state-integrated schools catering for primary-aged students and the extent of web-based marketing for their music programmes.

Type	No. of schools	Affected by proposal	No website	No music advertised	Some music advertised	Significant music advertised
Contributing (Years 1-6)	2	0	0	1	1	0
Full Primary (Years 1-8)	18	2	0	8	7	3
College (including Years 7-8)	3	0	0	0	1	2
Area (Years 1-13)	3	0	3	1	2	-
Totals:	26	2 (8%)	3 (11%)	10 (38%)	11 (42%)	5 (19%)

[6] At the time of case selection, the Ministry of Education had released a proposal for the future of Christchurch schools (Ministry of Education, 2012a), which affected 38% of state schools and 8% of state-integrated schools. This presented some difficulty as schools that were listed for relocation, merger or closure would be unable and/or unwilling to participate in research activities due to the stress students and staff may be under.

Table 4.
Types of private schools catering for primary-aged students and the extent of web-based marketing for their music programmes.

Type	No. of schools	Affected by MOE proposal	No website	No music advertised	Some music advertised	Significant music advertised
Full Primary (Years 1-8)	6	0	0	1	1	4
College (including Years 7-8)	1	0	0	0	0	1
Area (Years 1-13)	2	0	0	0	0	2
Totals:	9	0	0	1 (11%)	1 (11%)	7 (78%)

It was determined that schools for the literal replication (those having an acknowledged effective music programme) would be selected from the "significant evidence" category. In order to ensure that these schools were regarded widely as having an effective programme in reality, rather than relying on the schools' self-promotion material alone, four experts on music in Christchurch schools were consulted. The experts were two former music education lecturers, a former music advisor and a current lecturer at the University of Canterbury College of Education. Each was asked to name three or four schools that they would consider to have effective music programmes, without having access to the list of schools. Schools appearing on three or four of the experts' lists would be sufficient evidence that the school's music programme was "acknowledged" as effective beyond its own promotional material. All the schools suggested by the experts also appeared on the researcher's list of schools with significant evidence of a music programme.

Three schools for theoretical replication were to be selected from the schools in the "no evidence" and "some evidence" categories. These schools were placed into three categories: high decile (decile 8-10, 21 schools); middle decile (decile 4-7, 23 schools); and low decile (decile 1-3, 24 schools). This was intended to ensure that the theoretical replication schools represented the range of schools in Christchurch. Each list was then alphabetised and numbered, and two schools were randomly selected using a random number generator (to allow for the possibility of the first school in each category to decline the invitation to participate in the study).

Letters were sent to each school's principal with an information sheet outlining the intentions of the research and requirements for schools (see appendix B). The first two schools suggested by experts accepted the request to conduct research. The third school, well known for its instrumental groups, declined on the basis that, apart from the orchestra, no music was being offered to students as part of the general curriculum. A fourth school was then approached and the principal agreed to participate.

The schools randomly selected for theoretical replication proved to be more challenging. Six schools were approached and all declined, giving one of the following reasons:

- Teacher workload;
- A number of schools were already participating in research;
- No music programme is offered.

Two further schools were approached through other connections, and both declined for the same reasons. Finally, a fourth school was successfully approached through a well-respected music educator. However, this school had a number of characteristics in common with the literal replication schools, since a music specialist is employed to teach the Years 7 and 8 general music classes and to take some of the school ensembles.

Similar difficulties have been encountered by other arts researchers in schools (Snook, 2012). The situation in Christchurch was further exacerbated by the large numbers of researchers conducting studies in schools in the period following the 2010/2011 earthquakes. As a result, it was necessary to abandon the theoretical replication category. However, the four schools that agreed to participate were sufficiently different in the structure and implementation of their music programmes to negate the necessity to include further schools, and the lack of theoretical replication schools did not impede the researcher's ability to explore the research questions. The lack of decile range is not considered to be problematic as the focus of the research is not on decile rating as a factor.

The cases are as follows:

- Chisnallwood Intermediate School (CIS): a large, decile 5 intermediate school in the eastern suburbs of Christchurch. It was particularly important to collect data at CIS as early as possible, as this school was on the Ministry of Education's list for closure.
- Westburn School (WS): a large, decile 9 full primary school in the north western suburbs of Christchurch.

- Cashmere Primary School (CPS): a large, decile 10 full primary school located in the Port Hills overlooking Christchurch city.
- Cathedral Grammar School (CGS): an independent, Anglican full primary school located in the inner city of Christchurch.

Sources of Data

Quantitative data collection was in the form of a student survey administered to all Year 4 and Year 8 students who agreed to participate at each school, and national data were taken from the results of the NEMP 2008 music survey (Crooks, Smith, & White, 2009). Of the six sources of evidence most commonly used in case studies (Yin, 2009), two types of qualitative data were collected in the form of documentation and interviews with key members of staff, but also from students in the open questions of survey section 3. In addition, the researcher kept anecdotal notes of the time spent in each school, which allowed for a more holistic impression of the school. Where qualitative data is collected, it is important to gather information from a variety of sources for triangulation, which "helps eliminate bias and can help detect errors or anomalies" (G. Anderson, 1998, p. 131). Any type of source may be subject to bias. For example, school documents created to promote the school may overstate the scope of a programme or neglect to mention less positive aspects. Yin (2009, pp. 108, 109) reminds researchers that "interviewees' responses are subject to the common problems of bias, poor recall, and poor or inaccurate articulation." Whenever interview data or documentary sources are not in agreement, further corroboration from another source is required.

Documentation

Yin (2009, p. 101) notes that "documentary information is likely to be relevant to every case study topic" and states that the strengths of using documentary sources include the unobtrusiveness of such data collection, as well as the exact nature of the information (Yin, 2009, p. 102). Information on schools was collected from websites, school marketing material, school social media pages, newspaper articles, newsletters, music tuition enrolment forms, internal departmental reports, public ERO reports and school charter documents. In some cases historic accounts of the school had been published, or members of staff had published research relating to the school. Collecting information from documentary sources has the advantage of "corroborat[ing] and augment[ing] evidence from other sources" (Yin, 2009, p. 103), as well as preventing time being wasted in interviews discussing basic information that is readily available.

Student Survey

The student survey (see appendices E and F) was designed in three parts to capture data on students' attitudes to music at school and out of school, and the reasons and extent to which they participate in musical activities. Section 1 allowed the researcher to collect data regarding the age, gender, and ethnicity of students, as well as how long they had attended the school.

The second section replicated the NEMP music attitude survey in order to allow for direct comparison with the national data collected in 2008. Six questions cover the following topics:

- The level of enjoyment of music of particular activities and in general at school (questions 1, 3 and 5);
- The frequency of participation in specific musical activities in and out of school (questions 2 and 4);
- How students feel about participation in music in the future (question 6).

Questions are answered by circling a response on a four-point scale, with the options for frequency of participation questions being: lots, quite often, sometimes or never. For questions on enjoyment, students choose the smiley-face that most closely matches the way they feel: ☺, ☺, ☹, or ☹. As the questions on this section of the survey could not be modified without invalidating comparison with national data, no attempt was made to clarify what is meant by terms like "lots," but it is recognised that a lack of clarity in the wording of some questions is an inherent weakness of the NEMP survey.

The third section allowed the researcher to gather more detailed information about participation in music opportunities at school and out of school, and to clarify some of the responses in section 2. Questions cover the following areas:

- Students were asked to indicate whether they take, have ever taken, and/or would like to take vocal or instrumental lessons at school or out of school (questions 1, 2 and 8).
- Students indicated their participation in music groups in and out of school (questions 3, 4, 9 and 10).

- Students were asked about family members' engagement in music at home (questions 5 and 6).
- Students indicated their reasons for taking up music lessons, if applicable (question 7).
- Finally, students were requested to rank their subjects from most to least favourite (question 11), as the NEMP survey had done. An alphabetised list of possible subjects was provided.

Pilot testing. A pilot survey was conducted to identify any procedural difficulties or ineffective questions and testing took place during March and April 2013 at two schools, involving composite classes of Years 3 and 4 (19 students), and Years 7 and 8 (22 students) at the first school, and Years 4 and 5 (17 students) and Years 7 and 8 (23 students) at the second school.

After testing, the following changes were made to the survey:

- Small formatting inconsistencies were corrected and wording was modified to accommodate the range of situations in New Zealand households (for example, "members of your family" were changed to "members of your household").
- Fewer options were presented to indicate length of membership in music groups at and out of school. Students at all year levels had difficulty with recalling the length of their membership and younger students were confused or overwhelmed by the quantity of text in these questions.

- An extra option ("other") was included under music groups at and out of school to enable students to indicate participation in groups not already listed, for example school productions.
- The option to indicate where instrumental or vocal tuition had previously been undertaken, but then discontinued, was included, as requested by the older students.
- An alphabetised list of subjects was included for students to refer to when listing their favourite classes.
- Question 8b (an open question) was removed for use with Year 4 groups.
- Students in Year 3 found the questions in section 3 to be very challenging, indicating that students in Year 4 (and Year 8) who are not on track to meet the National Standard in reading would encounter difficulties. In order to fairly administer the survey, the researcher read the survey to all students as they completed it, as was the procedure in the NEMP survey (Crooks et al., 2009, p. 8).
- Pilot testing indicated that some students interpreted "out of school" activities as activities run by the school out of normal hours. It was not possible to change the wording in this section, as it replicated the wording of the NEMP music survey, but as a matter of routine, the phrases "at school" and "out of school" were clarified during administration in an attempt to keep students' understanding consistent.

Survey administration. Surveys were conducted during regular classes at times negotiated to suit the classroom teachers, or in the case of CGS, during general music classes. Administration of the survey in person by the researcher,

rather than by the classroom teachers, to ensure that the procedure and clarification on any questions was consistently the same (G. Anderson, 1998), and to prevent students' responses being influenced by their perceptions of what the teacher wants. In addition, the time taken to explain the project, sign the consent forms and to complete the survey gave teachers an additional 20 to 30 minutes of non-contact time, depending on year level, although most teachers were interested to observe the process. Being in classrooms also allowed the researcher to gain a sense of the school culture, view the spaces in which music education takes place and make anecdotal notes about students' body language and comments during discussions about music. Dialogues with teachers during the survey process informally confirmed or clarified insights gained from other sources as well as giving a sense of the value placed upon music by generalist teachers.

Interviews

Using the research questions as a guide, questions were put together to facilitate semi-structured interviews, which were conducted with the teacher in charge of music. In each case, the interview was conducted in person at the school, as "the data [may be] influenced by the very interview situation itself" (Folkestad, 2008, p. 4). Bresler and Stake (1992, p. 85) note, "With a structured interview the researcher assumes questions are comprehensible and consistent in meaning across respondents. Semi-structured interviews, with topics or questions predetermined, allow latitude for probing and following the interviewee's sense of what is important." Since the interviews took place after the quantitative data collection, there was flexibility to modify the questions to

clarify issues that had arisen from preliminary analysis of the survey data. The questions were unique to each setting, dependent on the information already collected about the school programme through documentation and the purpose was largely descriptive: teachers in charge of music are best equipped to provide the details of provision made for music education in each school. The following are examples of questions used as prompts during the interviews, although the "actual stream of questions… [is] fluid rather than rigid" (Yin, 2009, p. 106):

- How is music organised at your school?
- Does the school prescribe how much time is allocated to music?
- How long have you been in your current role and what is the loading?
- How long has your school had a specialist music teacher?
- How is curriculum music planned for?
- How is the specialist position funded?
- Are any music activities compulsory?
- Is there any funding to support students with limited financial means to access tuition?
- What sorts of resources are available for teachers to use?
- Is there a dedicated area for music? If not, where do music classes take place?
- What music groups are available for students to join?
- If instrumental tuition is provided, what is available?
- Who administrates the running of extra-curricular musical activities?
- Do tutors get involved in running groups? If not, who is mainly involved?

- How are teachers provided with classroom release time?
- How do you think the school community perceives music and the music programme?
- Could you describe the principal's attitude towards music in the school?
- How would you describe the students' attitude towards music in general (if you are able to)?
- What are some of the challenges you face in implementing a music programme at school?

Interviews were recorded, with the interviewee's permission, and transcribed in full and participants were given an opportunity to review and clarify their responses. As noted by other researchers, while the flexibility of the semi-structured interview is its strength, it can also be a challenge: "Flexibility sometimes meant that a question was left out altogether, or only dealt with superficially, and that mental notes made during interviews to revisit something in order to probe more deeply, were not followed up" (Rohan, 2011, p. 79). Where possible, follow-up dialogue through e-mail allowed for clarification while accommodating the busy schedule of the teachers.

Additional Data Collection

In two cases additional data were collected. At CPS, an extra teacher questionnaire was created to gather information about classroom teachers' experience of teaching music as non-specialists, since this was the only school in the study that used a combination generalist-specialist model. At CIS a second

survey was conducted with the orchestra students to clarify findings from the main student survey.

Analysis

Data from the student survey were entered into a database and notes were taken about any emerging patterns for follow-up in interviews or additional data collection. Section 2 responses were converted into percentages to match the data as it appeared in the NEMP reports (Crooks et al., 2009, pp. 37, 38). Buckton (1998a), in commenting on the reporting of results from the first NEMP music survey, questions the "usefulness of comparisons and correlations between one set of results and another" and believes this to be "another good justification for presenting the basic data in this study, rather than moving into more complicated issues of correlations in music education" (Buckton, 1998a, p. 1). While the NEMP survey results were only separated by year level, not gender, it was considered to be of interest to separate results by gender at one school, where music classes for boys and girls were taught separately.

Most of the information collected in section 3 could be summarised for ease of comparison using percentages and graphs. On questions 3 and 4, the additional categories to indicate timeframe of group membership were not included in reporting, as the length of membership was not the focus and unnecessarily complicated presentation of the data. Question 7 posed the open question, "If you have ever learned an instrument (including singing), why did you choose to learn an instrument?" Students responded in sentence (or single word) form and responses were grouped into similar categories for ease of

interpretation. Where a student gave more than one reason, each was counted separately so that the results show how many students chose a particular reason. Some students' responses were left as categories on their own where they could not be grouped under another heading.

Interviews were recorded and transcribed in full to allow for a close reading of the text. As the purpose of the interviews was largely descriptive, the raw data was unitised and categorised (Folkestad, 2008): chunks of text were grouped under subheadings that match the subdivisions in the research questions. Quotes were also taken from the text to illustrate characteristics of the programme and present the "teacher voice." While the focus of this research is on students' outcomes, there is still a "need to fairly represent teachers' own perspectives on aspects of their work" (Boyack, 2011, p. 25), and recognise that the teacher is an important factor in the programme.

Continuum of Opportunities for Affective Development

Krathwohl et al. (1964, p. 20) state, "The evidence suggests that affective behaviours develop when appropriate learning experiences are provided for students much the same as cognitive behaviours develop from appropriate learning experiences." The schools' potential for impacting affective outcomes was evaluated by classifying the range of musical opportunities provided by each school against a scale based on the taxonomy of the affective domain (Krathwohl et al., 1964).

The original taxonomy is comprised of five main categories, here shown from lowest to highest:

1.0 receiving (attending)

2.0 responding

3.0 valuing

4.0 organising

5.0 characterising

These are further divided into two or three subcategories (see diagram on p. 50). For the purpose of examining primary school programmes, it was decided to remove the "characterising" category, where the value of music would be internalised to the extent that it becomes part of a person's "consistent philosophy of life," since "[r]ealistically, formal education generally cannot reach this level," and certainly not at the primary school level (Krathwohl et al., 1964, p. 165).

While the indicators for assessing cognitive development are often behavioural (Huitt, 2011), there is a challenge in evaluating affective outcomes based on behaviours, since the incentives for participatory behaviour are complex and there may even be conflicting factors involved. For example, students operating at the upper end of the continuum will not necessarily respond to activities at the lower end with any less enthusiasm. Conversely, musically able students may not have high levels of interest or enthusiasm, but parental pressure results in those students' participation in activities that normally would appear to require high levels of personal motivation. Rather than focusing on students' reasons for engaging in musical activities, the focus is

on classifying the variety of opportunities that the school provides to allow students to move along the continuum, taking into consideration the level of compulsion or intrinsic motivation required as a default.

Table 5.
Categories for the classification of school musical opportunities in terms of potential to develop affective outcomes, with descriptions and possible examples.

Category	Description	Examples
Receiving (1.0)	Opportunities for **exposure to** music, provided within a **compulsory** context and, at its simplest level, requiring only that a student pays attention.	Attending a performance in assembly; Background music in class; Positive attitude modeled by staff or other students.
Responding (2.0)	Opportunities for **participation in** music are provided within a **compulsory** context, but with an expectation of participation. There is no burden on the student to seek out the activity and student response could range from (grudging) compliance in participation to an emotional response of enjoyment. (Krathwohl et al., 1964, pp. 37, 118).	Syndicate or whole school singing; General classroom music.
Preference for a value (3.2)	Opportunities for students who seek out **voluntary participation** in musical activities.	Elective groups, particularly non-auditioned groups that require limited musical literacy, e.g. ukulele band (high levels of musical literacy generally imply greater investment of student effort).
Commitment (3.3)	Opportunities for students who seek out **voluntary participation** in musical activities, requiring a **significant investment** of a student's time and energy. (Krathwohl et al., 1964, p. 146).	Auditioned and non-auditioned elective groups requiring a significant time investment; Holiday programmes; Instrumental/vocal tuition.
Organising (4.0)	Support is provided to students who are beginning to self-direct their musical learning. Students may initiate the formation of groups or creative works. Students are increasingly able to participate in evaluative practices.	Student-organised groups; Composition workshops

Table 5 (above) provides the five categories of the scale, with a description, and generic examples. The "behaviorally oriented infinitives combined with selected direct objects" provided by Metfessel, Michael, and Kirsner (1969) on their instrumentation for the taxonomy of the affective domain has been useful in refining an understanding of each category and generating descriptions. Categories 1.0, 2.0, and 4.0 are not subdivided, due to

the difficulty of differentiating between sub-categories based solely on a school's provision of activities. Category 3.0 (valuing) is split into two sub-categories since the difference between opportunities at 3.2 (preference for a value) and 3.3 (commitment) are distinct enough to allow two separate groupings. 3.1 (acceptance of a value) has been omitted due to the difficulty of differentiating between 3.1 and 3.2 based on activities offered. Note that the examples provided are only indicative.

Ethical Considerations

Due to the involvement of school-aged children in the research, strategies were put in place to protect human subjects. Approval for the research was sought and gained from the Educational Research Human Ethics Committee and the University of Canterbury Human Ethics Committee. Permission for access to students was negotiated with the individual schools in accordance with school policy. Students were informed of the requirements and purpose of the surveys and all participation was voluntary. Participating students signed consent forms that were later detached from the survey sheets to allow them to remain anonymous during the survey process for the protection of their privacy. Members of staff were provided with information on the project and given the option to remain anonymous. Completed chapters were returned to participants for checking and modification to ensure that where teachers were quoted, their statements were not misunderstood and presented out of context.

The prominence and reputation of the participating schools, and material published in the media following the earthquakes and school closure

announcements, meant that it was not possible for all schools to remain anonymous without considerable difficulty. Each school was approached again to re-confirm the principal's agreement to the inclusion of the school's name in the thesis.

Summary

This chapter has outlined the theoretical perspective that underpins the research, as well as describing the case study model and the intended approach. The school selection criteria and sources of data were identified and the ethical requirements for working with children have been considered. The next four chapters present the individual case study schools. The sub-headings for organising the description of each school are taken from the first research question: To what extent does a school's music programme, its organisation, scope, accessibility, staffing, resourcing and significance, influence students' affective outcomes? This is followed by the results of the student surveys and a summary of the findings.

Chapter Four

Case Study: Cashmere Primary School

"[Music] sounded fun and it is good and has helped my learning." – Year 8 student

School Profile

Cashmere Primary School (CPS) is a decile 10[7], co-educational state school located on the Port Hills overlooking Christchurch. The school was established in 1900 and music has been a feature of the programme since early days. In 1939, the school choir performed "exceptionally well" at the inaugural Christchurch Schools' Music Festival alongside 24 other schools' choirs (Christchurch Schools' Music Festival Association, 2015; Small, 2000, p. 75). A school inspector's report in 1961 noted, "Cultural work generally is of a high standard. Even in the lower standards children are showing a keen interest in music, drama and poetry, and they are being given the opportunity to take an active part themselves in all this work" (Small, 2000, p. 101). By the 1980s, students were enjoying more frequent trips to attend cultural events and "In February 1981 the committee was told a great deal about music in the school: there were now three pianos; the school orchestra was being tutored once more; a silver flute had been secured in England for $200; three out-of-school violin classes were requested from the board" (Small, 2000, p. 131).

[7] The Education Review Office describes decile ratings as follows: "School deciles range from 1 to 10. Decile 1 schools draw their students from low socio-economic communities and at the other end of the range, decile 10 schools draw their students from high socio-economic communities. Deciles are used to provide funding to state and state-integrated schools. The lower the school's decile the more funding it receives. A school's decile is in no way linked to the quality of education it provides."

The school has a roll of 475, of which 90% identify as New Zealand European (Education Review Office, 2011). At the time of data collection, there were 57 students in Year 4 and 51 students in Year 8. The principal states a commitment to a broad education, noting the importance of including parents and caregivers in the process "for the development of the whole child: academically, physically, socially and emotionally" and the school's motto, "Together we learn," emphasises a collaborative approach (Cashmere Primary School, 2013b). The school is promoted as a place where the arts, and music in particular, is valued: "Music is a special feature of Cashmere Primary School. Music is taught as part of all classroom programmes and is developed throughout the school" (Cashmere Primary School, 2013a).

The Impact of the 2010/2011 Earthquakes

While the impact of the 2010/2011 earthquakes was significant in some way for every group in the city, CPS was not as affected as other schools in this study, for the following reasons:

- The school population is largely drawn from the surrounding area, and damage to land and buildings in Cashmere was not as severe as other suburbs, especially in the east.
- The school sustained no significant structural damage and was classified as a "restore" school, meaning that "low-level change," such as earthquake repairs, were required, but the school would continue to operate as it had done previously (Cashmere Primary School, 2013b; Ministry of Education, 2012a).

- CPS experienced minimal disruption to classroom programmes after the earthquakes and only a small decline in roll (when comparing 2010 and 2012 data) (Ministry of Education, n.d.-b).

The Organisation, Scope and Accessibility of the Music Programme

Music at CPS is administrated as part of the arts programme and teachers are required to follow a specified scheme of work. The compulsory general music programme is taught to all students and co-curricular music is offered on site by school staff and outside agencies. The programme has three main components:

Table 6.
Components of the music programme at CPS.

General music	Compulsory. Taught by classroom teachers in Years 1 to 6 and by a specialist for Years 7 and 8.
Tuition (all on-site)	Voice, drums, and guitar are taught on-site by private tutors; Ministry-funded tuition is available on clarinet, flute, and violin; Recorder lessons are available from a Christchurch School of Music tutor.
Ensembles	Music groups are available for students in Years 4 to 8, and some exceptional Year 3 students. Vocal groups: Three choirs Instrumental groups: Orchestra, concert band, jazz band, marimba and recorder groups.

General Music

Classroom teachers implement the general music programme for Years 1 to 6 and follow a school-wide programme of work in the arts that ensures all four arts disciplines and all strands are covered over a two-year period at each level of the curriculum. There is a balance of theory and practical work, including opportunities to play instruments. For example, recorder is taught at to all students in Years 3 and 4, who are required to purchase their own instruments, with second-hand instruments being available to purchase at a reasonable cost through the school. Students may then choose to sell their recorder back to the school for resale when they move into Year 5.

Teaching teams have autonomy to decide on timetabling that best suits their needs. In the junior classes, this may be a weekly slot in the timetable for one term. In Years 5 and 6, the arts are often provided through an interchange programme. In this format, students take arts classes in more intense blocks over a shorter period of time, rather than one period per week. This also assists teacher strengths to be utilised by the whole team, as student groups move around rooms, but teachers each focus on only one subject. Due to the requirements of the curriculum at level 4, music is taught by a part-time specialist in Years 7 and 8.

Tuition

Tuition is offered on-site in a variety of ways and students are often withdrawn from regular classes for lessons. Tuition on violin, clarinet and flute

is available to students in Years 4 to 8, through the Ministry-funded out-of-hours music and arts scheme[8], at approximately $4.25 per lesson. Private tutors are available for singing, percussion and guitar lessons and tutors administrate their own timetable and billing, with the school being responsible for providing a venue and advertising. A limited number of places are available to students in Years 3 to 8 for recorder tuition at approximately $8 per lesson, through the Christchurch School of Music.

Ensembles/Music Groups

A majority of students choose to sing in the choir that is available at their level. Generalist teachers working within the relevant year group direct the choirs at each level, and these groups only rehearse for part of the year with a particular focus on a specific event.

Table 7.
Choirs at CPS.

Choir	Membership	Director	Purpose
Year 3/4	Approximately 70 students	Teacher from *Kowhai* team (Year 3/4 syndicate)	"Kids in Town"; "Kids for Kids" (2014 only)
Year 5/6	Approximately 60 students	Teacher from *Matai* team (Year 5/6 syndicate)	South Schools' Music Festival
Year 7/8	Approximately 30 - 40 students	Lead teacher for the arts	Christchurch Schools' Music Festival

[8] The out-of-hours scheme provides funding to Boards of Trustees in certain primary schools to employ some professional tutors for an allocated number of hours. The per-student funding is calculated on the basis of the school roll and paid every term. An administration entitlement is provided to each school in the scheme once a year and is based on the number of hours allocated (Ministry of Education, 2015b).

Orchestra, Concert Band and Jazz Band are taken by the music specialist and are open to students in Years 4 to 8, and occasionally exceptional Year 3 students. Two years of tuition is given as the guideline for readiness and students do not audition for entry to the group, but an audition "can be used to find out where they should be placed… It'd be more to find out where their skill is, and their level is. And if we don't necessarily need that person, and they're probably not actually going to get any benefit out of it, so they don't know their instrument well enough, we might suggest that next year is a better year for them, but we don't tend to turn people away" (Lead teacher for the arts).

Groups are formed to accommodate the interests of the students, as well as the combination of instruments available. Recently the school established a Jazz Band, replacing the Irish Band they have had for the past few years, and in the past there have been rock bands. The Christchurch School of Music recorder tutor runs a recorder group because there are enough students learning the instrument. A marimba group is available to any students in Years 4 to 8, regardless of music reading ability or experience.

Staffing of the Programme

Music is taught to students in Years 1 to 6 by their classroom teachers and a scheme of work guides teachers to ensure coverage of the four strands within the New Zealand curriculum (2007b). Team leaders encourage staff with particular skills to take leadership of subject areas. Previously, a teacher with a music background in the senior school took the Year 7 and 8 music classes and after this teacher left, a music specialist was funded by the Board of Trustees for

0.2 of an equivalent full time (EFT) load to cover the intermediate level classes, as well as groups that cater to extension students.

At CPS, six teachers have "lead teacher" roles – teachers who have a responsibility for the whole school in a certain area and have management units attached (are financially compensated for the extra time and responsibility). The school determines which areas require this type of leadership and at CPS the areas are information and communications technology (ICT), sports, Māori, EnviroSchools, transition into school, and the arts. While also teaching full time in a Year 7 classroom, the lead teacher of the arts has been in this role since 2009. While this means she is responsible for the implementation of all the strands within the arts, most of her workload relates to music. She identifies dance and drama as weaker areas due to a lack of staff expertise and confidence, and although the responsibility for maintaining the stock of art supplies is time-consuming, teachers are generally enthusiastic about the visual arts and require little prompting. In terms of music, the lead teacher has a responsibility for managing:

- Enrolments;
- Fees for lessons;
- The out-of-hours scheme;
- The music budget;
- Communication with parents about music opportunities;
- The school-wide scheme for curriculum delivery in music.

She describes her responsibilities as "to really manage the budgets, look after instruments, to liaise with all the music teachers that we have and to supervise

and manage them and to support all the teachers that are involved in running music groups and to support and encourage teachers into the arts in the school." The lead teacher receives the equivalent of one half day's release per term to assist her in maintaining the administrative aspects of the role.

Generalist Teacher Questionnaire

A number of generalist teachers at Cashmere Primary School are involved in the music programme through teaching their own classroom music or taking a choir, so teachers of students in the year levels surveyed (Year 4 and Year 8) were invited to complete a questionnaire on their musical background and confidence, as well as being given a chance to identify barriers to teaching music. These questionnaires were filled out during a staff meeting attended by the researcher and teachers were given copies of the initial findings of the student survey. There are two classes per year level, so four teachers, including the lead teacher, completed the questionnaire.

- Three of the four teachers have an instrumental background, but one stated that she can no longer play.
- Three of the four teachers feel confident to lead children in singing.
- All four teachers indicated that, given a choice, they would prefer to teach some music and have a specialist teach some.
- In terms of training to teach music, one of the teachers was a music major in college, one recalls doing recorder classes during teacher training, one took compulsory music papers at all levels during teacher training, and one took no music courses.

- Only the teacher who majored in music felt adequately prepared to teach music in the classroom.
- Three of the teachers have taught for longer than five years, and two of those feel that there are less musical activities happening in schools since they had started teaching. The third estimates that the amount has not changed.
- The challenges teachers identified in teaching music to their own class included: curriculum pressure, lack of expertise, time pressure, and the time required to prepare resources. One teacher said that the employment of the music specialist removed the need to teach music herself (Year 8 teacher).

Resourcing the Programme

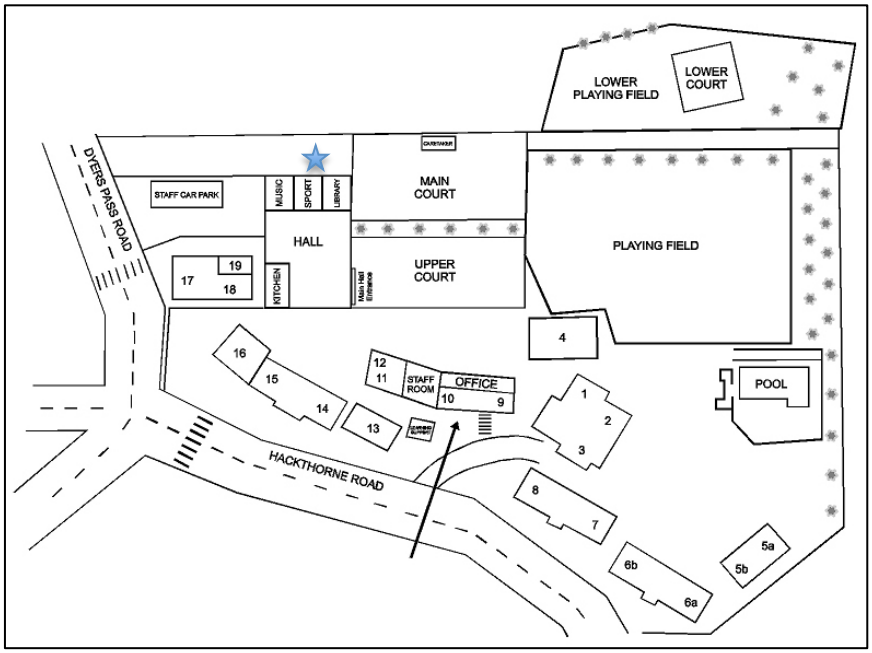

Figure 2. Map of CPS, with the music room indicated with a star (Cashmere Primary School, 2013b).

A room off the hall provides a dedicated space for music, but teachers have limited access to it due to instrumental and vocal tutors needing space to run their lessons. Additionally, while music groups like the orchestra use the room successfully, it is not large enough to accommodate a whole class of older students or where students need to be able to move around: "Although the orchestra does manage to fit, but then they know what they're doing and they can play their instruments whereas to create or to explore or do any of that other stuff you need a bit of space… So it's not ideal, but it's better than nothing" (Lead teacher for the arts).

Instruments for general music are stored in the music room and teachers collect what they need and then teach in their own classrooms. Students in Years 3 and 4 purchase a recorder as part of their stationary list. A limited number of instruments are available for hire through the school. These correspond to the instrumental tuition available through the out-of-hours scheme, i.e. flutes, clarinets and violins. A fund is available to support students who are under financial hardship with extra-curricular expenses. Students who are identified as having a talent for music, but who cannot afford music lessons or instrument hire, may be sponsored by the school, at the principal's discretion. The principal is supportive of the arts and ensures that within each teaching team there is a balance of personalities and interests, so that the arts are well represented within each curriculum level.

Significance of the Programme

While the lead teacher does not believe that the music programme is a particular reason that students choose to enrol at CPS, she states:

> Within the school, the music programme is really well valued and the music groups are held in high esteem. They are quite taken aback by how good they are. So we had a band play for our whole school production last year and they did the overture and the finale and they played at half time. And they were quite stunned at actually how good they are. Well it's amazing that it's just kids (Lead teacher for the arts).

Affective Outcomes: Student Surveys

Data Collection

Permission to use the school as a case study was gained from the principal and the lead teacher for the arts was enthusiastic and accommodating. On-site data collection consisted of formal surveys of all Year 4 and Year 8 students, an interview with the lead teacher for the arts, an informal discussion with the principal, a questionnaire for classroom teachers and informal discussions with students while conducting surveys. A total of 57 Year 4 and 51 Year 8 students in four classes were surveyed during October 2014, with follow-up meetings and teacher questionnaires during February 2015.

Results

Survey section 1

The school has maintained a high retention rate, with 74% of Year 4 and 84% of Year 8 students having been at the school for three or more years. This timeframe would include the period of the Christchurch earthquakes (2010-2011), during which time many students may have been displaced from their homes.

Table 8.
Summary of data collected in survey section 1 (Year 4, CPS) (N=57).

	Gender		Age (years)		Ethnicity[9]			Years at CPS			
	Boys	**Girls**	**8**	**9**	**Māori**	**NZ European**	**Other European**	**3+**	**2**	**1**	**<1**
No.	21	36	36	21	6	41	22	42	5	2	8
%	37	63	63	37	11	72	39	74	9	4	14

Table 9.
Summary of data collected in survey section 1 (Year 8, CPS) (N=51).

	Gender		Age (years)		Ethnicity[10]				Years at CPS			
	Boys	**Girls**	**12**	**13**	**Māori**	**NZ European**	**Asian**	**Other European**	**3+**	**2**	**1**	**<1**
No.	25	26	33	18	2	39	4	7	43	5	1	2
%	49	51	65	35	4	76	8	14	84	10	2	4

Survey section 2

When compared with the most recent NEMP data (see Table 6), Year 8 students at CPS indicate a comparable level of participation in singing, greater participation in playing instruments and listening to music (when "Lots" and

[9] Students were able to select all ethnicities they identify with, resulting in 8 combinations. Reported here are all students who identified as NZ European, Māori or Other (most common categories), even in combination with another ethnicity.

[10] Students were able to select all ethnicities they identify with, resulting in 8 combinations. Reported here are all students who identified as NZ European, Māori, Asian or Other European (most common categories), even in combination with another ethnicity.

"Quite often" are combined), and less frequent participation in dancing and composition, with almost half of students indicating that they "never" make up their own music at school. When asked to indicate how often they engaged in musical activities out of school time, a significantly higher percentage of students are involved in all activities, except composition, compared with both their in-school participation and the NEMP results for out-of-school music.

Enjoyment of music generally is lower than compared with the national sample. When the two most positive categories are combined, 64% of Year 8 students indicate enjoyment of music at school, compared with 84% in the national sample.

Table 10.

Summary of CPS student responses on section 2 (in black) compared with student responses in the NEMP 2008 Music Survey for Year 4 students (in blue) (Crooks et al., 2009), as percentages (N=57).

1. How much do you like doing music at school?	☺	😊	☹	😣
	53 61	**26** 30	**12** 6	**9** 3
2. How often do you **do** these things in music at school?	**Lots**	**Quite often**	**Sometimes**	**Never**
Singing	**14** 22	**39** 28	**37** 45	**11** 5
Playing instruments	**20** 18	**21** 19	**38** 47	**21** 16
Listening to music	**25** 45	**16** 25	**43** 26	**16** 4
Dancing/moving to music	**14** 26	**21** 21	**33** 42	**32** 11
Making up music	**21** 19	**9** 12	**26** 35	**44** 34
3. How much do you **like** doing these things in music at school?	☺	😊	☹	😣
Singing	**49** 51	**28** 29	**11** 10	**12** 10
Playing instruments	**35** 63	**40** 22	**9** 10	**16** 5
Listening to music	**54** 67	**14** 23	**14** 7	**18** 3
Dancing/moving to music	**37** 46	**32** 28	**11** 16	**21** 10
Making up music	**39** 47	**18** 22	**19** 14	**25** 17
4. How much time out of school do you **do** these things in music?	**Lots**	**Quite often**	**Sometimes**	**Never**
Singing	**46** 32	**18** 20	**21** 28	**16** 20
Playing instruments	**30** 22	**16** 18	**32** 31	**23** 29
Listening to music	**66** 59	**11** 20	**14** 17	**9** 4
Dancing/moving to music	**44** 34	**16** 18	**21** 28	**19** 20
Making up music	**35** 24	**12** 14	**30** 29	**23** 33
5. How much do you **like** doing these things out of school time?	☺	😊	☹	😣
Singing	**63** 52	**19** 21	**4** 13	**14** 14
Playing instruments	**42** 48	**28** 27	**7** 14	**23** 11
Listening to music	**77** 72	**9** 20	**5** 4	**9** 4
Dancing/moving to music	**46** 49	**28** 19	**11** 16	**16** 16
Making up music	**44** 42	**19** 23	**9** 14	**28** 21
6. How do you feel about learning or doing more music as you get older?	☺	😊	☹	😣
	45 62	**25** 24	**16** 10	**13** 4

Table 11.

Summary of CPS student responses on section 2 (in black) compared with student responses in the NEMP 2008 Music Survey for Year 8 students (in blue) (Crooks et al., 2009), as percentages (N=51).

1. How much do you like doing music at school?	☺	😊	☹	😣
	25 40	**39** 44	**31** 12	**4** 4
2. How often do you **do** these things in music at school?	**Lots**	**Quite often**	**Sometimes**	**Never**
Singing	**14** 14	**22** 27	**49** 46	**16** 13
Playing instruments	**24** 17	**20** 21	**45** 46	**12** 16
Listening to music	**26** 34	**44** 30	**28** 32	**0** 4
Dancing/moving to music	**10** 15	**14** 19	**63** 47	**14** 19
Making up music	**2** 9	**14** 19	**35** 43	**49** 29
3. How much do you **like** doing these things in music at school?	☺	😊	☹	😣
Singing	**29** 23	**27** 36	**31** 23	**12** 18
Playing instruments	**25** 47	**29** 36	**37** 12	**8** 5
Listening to music	**80** 65	**14** 27	**6** 7	**0** 1
Dancing/moving to music	**24** 30	**37** 31	**31** 24	**8** 15
Making up music	**10** 29	**35** 38	**33** 21	**22** 12
4. How much time out of school do you **do** these things in music?	**Lots**	**Quite often**	**Sometimes**	**Never**
Singing	**32** 20	**16** 20	**26** 35	**26** 25
Playing instruments	**26** 17	**20** 18	**18** 35	**36** 30
Listening to music	**82** 67	**8** 21	**10** 11	**0** 1
Dancing/moving to music	**36** 23	**14** 19	**26** 33	**24** 25
Making up music	**8** 10	**18** 14	**30** 38	**44** 38
5. How much do you **like** doing these things out of school time?	☺	😊	☹	😣
Singing	**46** 35	**16** 26	**16** 20	**22** 19
Playing instruments	**30** 38	**28** 28	**22** 21	**20** 13
Listening to music	**92** 83	**6** 15	**2** 2	**0** 0
Dancing/moving to music	**36** 34	**30** 26	**20** 23	**14** 17
Making up music	**18** 21	**26** 27	**32** 30	**24** 22
6. How do you feel about learning or doing more music as you get older?	☺	😊	☹	😣
	32 46	**30** 39	**38** 12	**0** 3

Table 12.

Summary of CPS student responses on section 2 of the survey as percentages: Year 4 (in green) compared with Year 8 (in red).

1. How much do you like doing music at school?	☺	😊	☹	😣
	53 25	26 39	12 31	9 4
2. How often do you **do** these things in music at school?	**Lots**	**Quite often**	**Sometimes**	**Never**
Singing	14 14	39 22	37 49	11 16
Playing instruments	20 24	21 20	38 45	21 12
Listening to music	25 26	16 44	43 28	16 0
Dancing/moving to music	14 10	21 14	33 63	32 14
Making up music	21 2	9 14	26 35	44 49
3. How much do you **like** doing these things in music at school?	☺	😊	☹	😣
Singing	49 29	28 27	11 31	12 12
Playing instruments	35 25	40 29	9 37	16 8
Listening to music	54 80	14 14	14 6	18 0
Dancing/moving to music	37 24	32 37	11 31	21 8
Making up music	39 10	18 35	19 33	25 22
4. How much time out of school do you **do** these things in music?	**Lots**	**Quite often**	**Sometimes**	**Never**
Singing	46 32	18 16	21 26	16 26
Playing instruments	30 26	16 20	32 18	23 36
Listening to music	66 82	11 8	14 10	9 0
Dancing/moving to music	44 36	16 14	21 26	19 24
Making up music	35 8	12 18	30 30	23 44
5. How much do you **like** doing these things out of school time?	☺	😊	☹	😣
Singing	63 46	19 16	4 16	14 22
Playing instruments	42 30	28 28	7 22	23 20
Listening to music	77 92	9 6	5 2	9 0
Dancing/moving to music	46 36	28 30	11 20	16 14
Making up music	44 18	19 26	9 32	28 24
6. How do you feel about learning or doing more music as you get older?	☺	😊	☹	😣
	45 32	25 30	16 38	13 0

Survey section 3

Music lessons

- 8 students in Year 8 (16%), and 25 students in Year 4 (44%) report that they take lessons at school.
- 19 students in Year 8 (37%) and 19 students in Year 4 (33%) take lessons out of school. 3 students in Year 8 and 11 students in Year 4 take lessons both in and out of school.
- 24 students in Year 8 (47%), and 7 students in Year 4 (12%) indicate that at some point during their schooling, they used to take lessons at school; 13 students in Year 8 (25%), and 5 students in Year 4 (9%) report that they used to take lessons out of school.
- 7 students in Year 8 (14%), and 16 students in Year 4 (28%) indicate that they had never tried lessons in or out of school.

Membership of music groups in school

Year 4

- 88% of students report belonging to a music group at school. 20 students indicated membership of a single school music group. The remainder of the 50 students who had group membership belonged to multiple groups and three students reported belonging to four groups.
- 7 students were not members of a school music group and fifteen students indicated their membership as being related to the whole-school school production.

- The distribution of membership across groups is summarised in Figure 3 (below).

Year 8

- 92% of students report belonging to a music group at school. Even if the category "Other" is removed, which potentially refer to compulsory participation in a school production, the figure is 76%, which is still high.
- 9 (18%) students indicated membership of a single school music group. The remainder of the 47 students who were members of a music group had multiple groups and seven students (14%) report belonging to four or more groups.
- Four students did not consider themselves to be members of a school music group and eight students indicated their membership as being related only to school production (compulsory).
- The distribution of membership across groups is summarised in Figure 3 (below).

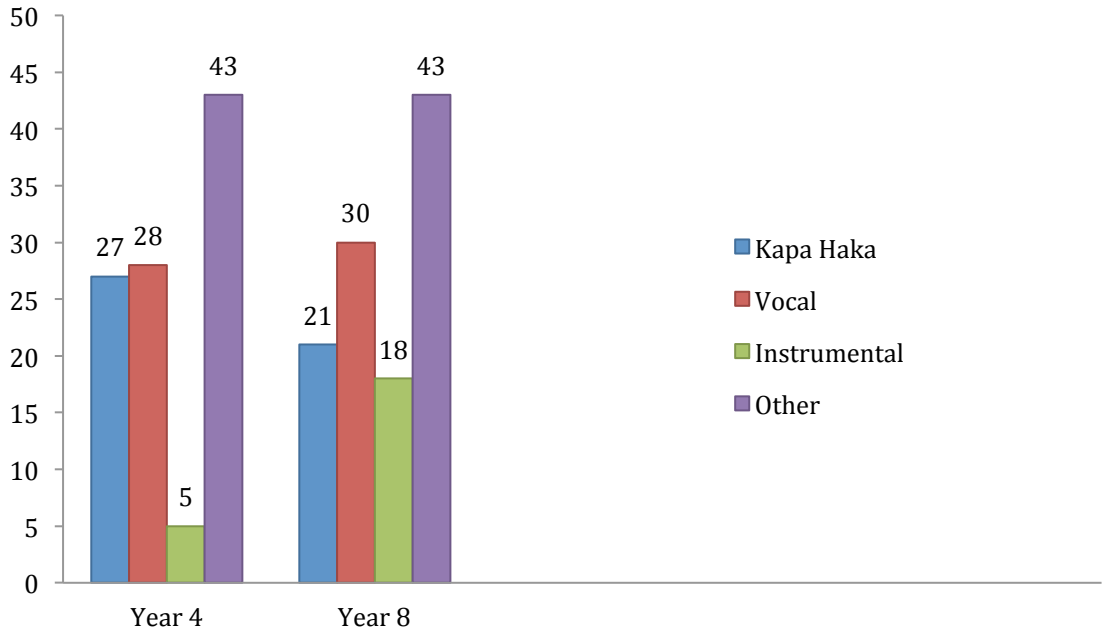

Figure 3. Student-reported membership of school music groups at CPS (an individual student may be represented in multiple columns).

Membership of music groups out of school

Year 4

- 21% indicated that they were members of a music group outside of school.
- Of those, two students belonged to more than one group outside of school.
- Activity in music groups outside of school is summarized in Figure 4 (below).

Year 8

- 12% indicated that they are members of a music group outside of school.
- Of those, two students belong to more than one group outside of school.

- Activity in music groups outside of school is summarized in Figure 4 (below).

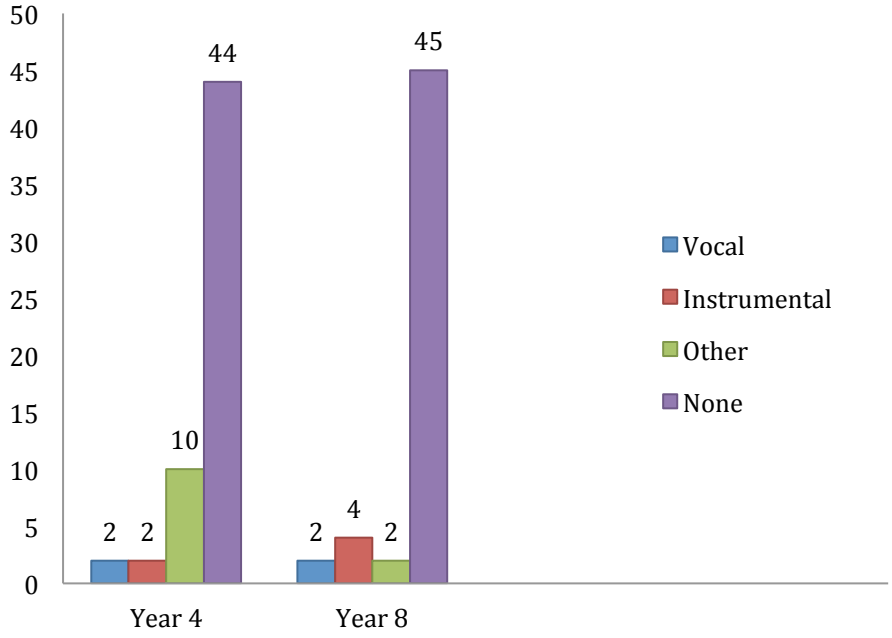

Figure 4. CPS student-reported membership of music groups out of school (an individual student may be represented in multiple columns).

In the 2008 NEMP survey, students were asked to indicate whether they learned music or belonged to a music group outside of school (Crooks et al., 2009, pp. 36, 37). Students at CPS have significantly higher numbers of students participating in music outside of school, compared with the NEMP sample (see Table 13). Note that participation in music lessons and groups were two separate questions in the CPS survey.

Table 13.
Participation at CPS in out of school music compared with NEMP (Crooks et al., 2009).

NEMP sample (2008)		Cashmere Primary School			
Year 4 students participating in out of school music lessons **or** groups	25%	Year 4 students participating in out of school music **lessons**	33%	Year 4 students participating in out of school music **groups**	21%
Year 8 students participating in out of school music lessons **or** groups	30%	Year 8 students participating in out of school music **lessons**	37%	Year 8 students participating in out of school music **groups**	12%

Music in the home. 56% of students in Year 4 and 67% of students in Year 8 report that a member of their household plays an instrument. In response to the question of how often students heard family members singing, both Year 4 and Year 8 students indicated that singing is a natural part of the home environment for the majority.

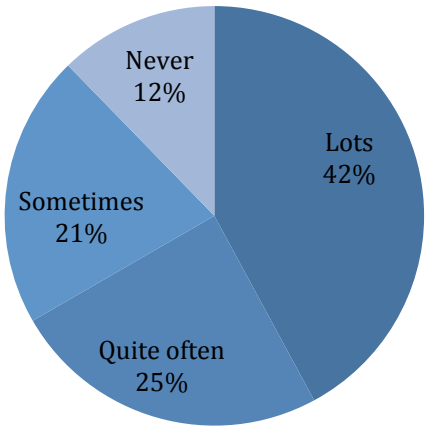

Figure 5. Frequency with which CPS Year 4 students report hearing singing in their homes.

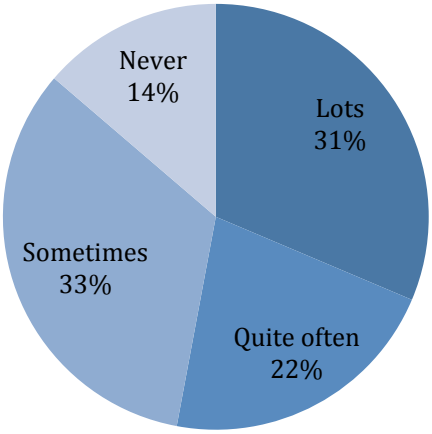

Figure 6. Frequency with which CPS Year 8 students report hearing singing in their homes.

Reasons for taking up an instrument. 43 students in Year 8 and 30 students in Year 4 responded to question 7: "If you have ever learned an instrument (including singing), why did you choose to learn an instrument?" This was presented as an open question and student responses were grouped into similar categories for tabulation afterwards. Among the Year 8 students, 9 mentioned of pressure from home to take up an instrument. Of these 9, only a third of students are still taking lessons. For both year levels, the most common reason for taking up lessons was given as "fun" or "enjoyment."

Table 14.
CPS Year 4 responses to section 3, question 7.

Reasons for taking up an instrument (Year 4)	No. of students
Fun/enjoyment	7
Love music	6
Try something new	5
Like the sound of a particular instrument	4
Pressure from parent/school	3
To be like a family member	3
To be good at it	2
Earn money busking	1
Great opportunity	1
Make others happy	1
To have a hobby	1
To impress girls in the future	1

Table 15.
CPS Year 8 responses to section 3, question 7.

Reasons for taking up an instrument (Year 8)[11]	No. of students
Fun/enjoyment	11
Pressure from a parent	9
Like singing/particular instrument	5
Love music	4
Try something new	4
Cool	3
To be a famous/professional musician	3
Great opportunity	2
To join a music group	2
Friends do it	1
It is useful	1
Make others happy	1
Natural ability	1
Siblings play	1
To be taught by an award-winning teacher	1
To contribute	1
To learn songs	1

Subject rankings. Among the twelve students in Year 4 who rate music in their top three subjects, five place music in the number one position. Five students ranked music at the bottom of their list and 31 do not mention music at all (despite it being an option on the list of suggested subjects). The most popular subjects among Year 4 students were reading, art and physical education or sports. Music was the fifth most popular subject, as it was in the NEMP subject rankings for Year 4 and Year 8 (Crooks et al., 2009).

[11] Where students gave more than one reason, each reason has been counted separately.

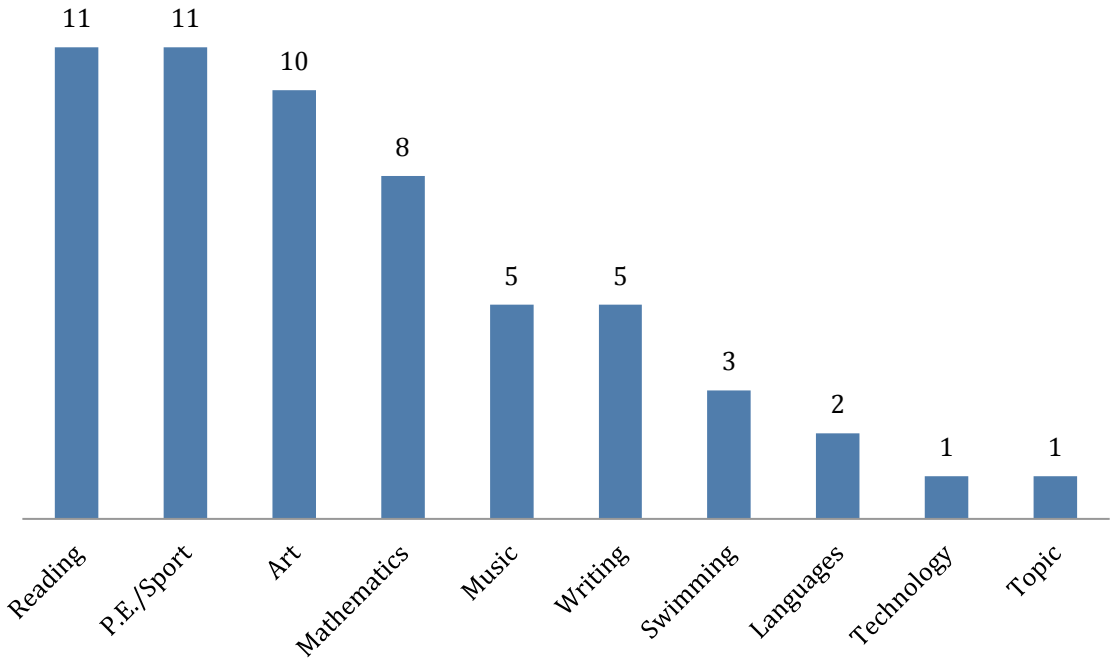

Figure 7. Number of CPS Year 4 students indicating each subject as their favourite.

By comparison, there is a sharp increase in students' preference for physical education and sports among Year 8 students. Only one student placed music at the top of the subject rankings, with a further six placing it in their top three subjects. 49% of Year 8 students did not mention music in their rankings at all and seven listed it at the bottom.

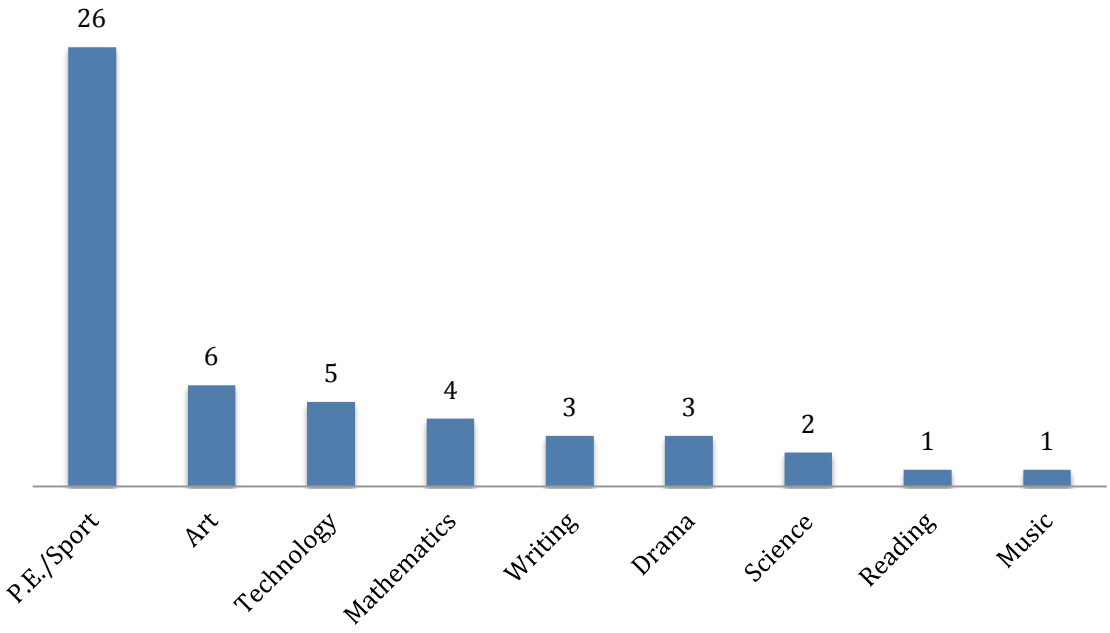

Figure 8. Number of CPS Year 8 students indicating each subject as their favourite.

Summary

While responses to the survey are less positive than the 2008 NEMP sample and music was generally ranked lower than other subjects or not mentioned, the majority of students indicate that they do enjoy music activities at school and the high participation rates in elective music groups are significant. Music was ranked alongside subjects like reading and writing that are generally considered to be core subjects.

A characteristic of the programme is the balance between the contributions of generalist and specialist teachers, with outside agencies, like the Christchurch School of Music, utilised to ensure that a range of options is available to students. Classroom teachers are positive about teaching music and their willingness models

a positive attitude for students. The principal and Board of Trustees acknowledge the valuable contribution music makes to the life of the school and the wellbeing of students through the funding allocated to resources like a music room, a music specialist and financial support for students experiencing hardship.

The combination of compulsory and elective components provides opportunities for able students to be extended, but also allows students with no prior experience to gain exposure to music education. One Year 4 student notes the reason she started music lessons: "We had an option to at school and I wanted to play an instrument." The most common responses to students' reason for taking up music lessons was for the love of music or enjoyment. The school provides students with opportunities to experience the joy of music, and the satisfaction of musical success:

> Because I enjoy playing music. I love the way how I can perform and I am proud of how talented I am. I also enjoy making people smile when I play.
>
> Year 8 student, CPS

Chapter Five

Case Study: Westburn School

"I enjoy singing. When I sing it brings joy to the family." – Year 4 student

School Profile

Westburn School (WS) is a Year 1 to 8 state primary school located in the north western suburb of Avonhead in Christchurch. The school, established in 1962, has a decile rating of 9 and a roll of 483 (Education Review Office, 2013c). The school is culturally diverse, with students from more than 30 countries. 49% of students identify as New Zealand European, with 31% Asian, 4% Māori and 16% identifying as another ethnicity. At the time of data collection, there were 57 students in Year 4 and 37 students in Year 8. WS is committed to providing "an extensive range of social, sporting and cultural opportunities" in addition to a robust academic programme (Westburn School, n.d.) and the 2013 report of the Education Review Office (ERO) notes that "there are many opportunities for students to benefit from the wide range of music options within the school" (Education Review Office, 2013c, p. 5). In addition to the core curriculum available to all students, the school offers two extra-curricular enrichment programmes, the Westburn Advanced Sports Programme (WASP) and the Specialist Music Programme (SMP), for students who demonstrate a high level of ability in these areas (Westburn School, n.d.). The principal describes music education at WS as "play[ing] an integral part in school life… The school has chosen to promote a strong music curriculum across the school

and enhance it endorsing a programme that recognizes music giftedness, talent and potential" (Brown, 2009, p. 6).

The Impact of the 2010/2011 Earthquakes

Students at WS had comparatively little interruption to their schooling in the period after the earthquakes. In terms of music, the greatest disruption was caused by a lack of performance venues, cancelled events and the need for outside agencies to use school premises that might normally have been used by the school's music groups (Moore, 2013, pp. 71, 72). However, being situated in the north west, the school felt the impact of population movement into northern and western suburbs: "Schools in east Christchurch were generally the most affected by the earthquakes and the [education renewal] programme reflects the need for their property requirements to be addressed as quickly as possible. This has been balanced with demographic changes in west Christchurch that also require new and additional schooling in a similar timeframe" (Ministry of Education, 2013a). WS experienced a roll increase between 2010 and 2012 (Ministry of Education, n.d.-c), and while the school buildings sustained no major structural damage, the Ministry of Education plans to undertake major redevelopment[12] of the school property, which is scheduled to begin in 2019 (Ministry of Education, 2013a).

[12] Defined as "work typically over $5 million or of a complex nature. Aims for a comprehensive upgrade of the school's teaching spaces to core modern learning environment standards" (Ministry of Education, 2013a, p. 5).

The Organisation, Scope and Accessibility of the Music Programme

The music programme is made up of five main components as described in Table 16 below.

Table 16.
Components of the music programme at WS.

General music	One term per year, 9-12 music lessons (45 minutes). Syndicate singing 30 minutes per week (all year).
Tuition	Eight tutors provide lessons on violin, flute, clarinet, saxophone, cello, brass, guitar, keyboard, drums and percussion.
Ensembles/groups	Vocal groups: senior choir (auditioned) and junior choir (unauditioned). Instrumental groups (unauditioned): orchestra, jazz band, marimba and ukulele groups. Theory Club after school on Fridays.
Specialist Music Programme (SMP): Junior and Senior	Self-funded extension programme with limited places by audition.
Kapa haka	Compulsory participation for the whole school, with additional performance opportunities for a selected group.

General Music

Each class takes music with the specialist music teacher for one term every year. Students in Years 1 to 4 have twelve 45-minute sessions, and students in Years 5 to 8 have nine 45-minute sessions. The reduction in timetabled music classes for upper school students is a result of the post-earthquake roll increase. In junior classes, the focus is very practical with a lot of work on beat, rhythm, singing and

movement. From Year 3 onwards, students also study particular topics. Past units of work have included marimba, instruments of the orchestra, and musicals, and where possible this integrates with work being done in other subjects. Each team (a group of classes of the same year level) is taken for 30 minutes of singing each week. Team singing is taken by the music specialist for the whole year.

Tuition

Music tuition is offered on a variety of instruments by eight tutors and involves over a hundred students. The music specialist remembers an informal survey she took while taking the senior team for singing: "I said to the students: 'Just for interest, how many of you learn an instrument?' And I would say two thirds put their hands up. And in a school that's quite unusual" (C. Pritchard, personal communication, August 6, 2014). The school maintains a collection of instruments that students may hire.

Ensembles/Music Groups

The school offers a number of opportunities for students to participate in music groups, with most not requiring an audition. The two permanent instrumental groups are the orchestra and jazz band. The music specialist takes the orchestra for one hour on a Thursday after school and the group normally has a membership of between 45 and 55 students. The orchestra is not auditioned, but students who cannot cope due to the inherent music literacy requirements may opt

out and rejoin later when they are more confident. The music specialist finds ways to include as many students as possible, despite the range of abilities:

> I don't want to turn them away because they want to be involved in the orchestra and what better place? So we make room and space for them and we have guitars in a Mozart piece, you know! I do a lot of writing and arranging to get them involved in that (C. Pritchard, personal communication, August 6, 2014).

The jazz band rehearses with the music specialist on a Thursday at lunchtime and is not auditioned. The senior choir, which rehearses for an hour starting before school on a Wednesday, is the only auditioned group, because the music festivals the students participate in require members to be auditioned. Another teacher in the school takes the junior choir.

Some music groups are formed for particular events, for example to accompany musical productions. Marimba and ukulele groups rehearse for part of the year in the lead-up to the Strike Strum Blow festival and the specialist teacher in charge of the Junior SMP helps to take one of these groups.

The music specialist also runs a Theory Club that meets after school on a Friday. The group is made up of more than 30 students, some of whom do not take vocal or instrumental lessons.

Specialist Music Programme (SMP)

The specialist music programme (SMP), established in 1996, aims to provide the "best possible standard of education, training and musical opportunities for children with high musical talent and potential" (Westburn School, 2015a). Through co-operation across four institutions (Westburn School, Burnside High School, and the School of Music and the School of Teacher Education at the University of Canterbury), the SMP provides "other learning options for those students in the gifted and talented range as well as those who [exhibit] a high degree of musical potential," and allows students in the programme to benefit from continuity of musical instruction and experiences across the entirety of their schooling (Brown, 2009, p. 3).

The programme is open to any student on the basis of an audition, with successful applicants being exempt from zoning restrictions. The SMP is financially independent and is administered by a council, consisting of representatives from each of the four institutions and parents of students in the programme.

> We are not actually answerable to the school for the curriculum or anything that we do because we're an incorporated society and we're self-funded. However, we need the cooperation of the school because it's totally within the school and the school benefits hugely from it (C. Pritchard, personal communication, August 6, 2014).

Access to the SMP is open to students in Years 5 to 8 by audition and at an

annual fee of $315, with numbers limited by the school's ability to cope with staffing and space requirements. Early in the second term, an SMP camp allows new members to integrate socially and provides an opportunity for intensive music workshops. During the rest of the year, SMP students are withdrawn from regular classes to participate in a 2-hour block of specialist tuition, with the time organised as follows:

- 1 hour: Special topic (one per term);
- 15 minutes: Announcements, student performance(s) and feedback;
- 45 minutes: Chamber groups.

Specialist tutors are arranged to teach on particular topics for a term at a time, for example, music technology, recorder consort, or hand bell ringing:

> Last term we had a tutor who… is one of the main people in the bell ringing society and so she brought all the bells, which is thousands of dollars' worth, and we all donned white gloves and we learnt to play the bells (C. Pritchard, personal communication, August 6, 2014).

Sometimes tutors are outsourced even if the music specialist or another teacher could take the classes, because she feels that "although [we] are able to do it, it's better if the students have different people in front of them. We think it's better to not just have us the whole year."

After the topic session, students meet with the music specialist for any

administrative matters that need to be discussed. Each week, two students present formal performances, because "part of the programme is training them in performance." Many of the students learn two or three instruments and they are free to choose their own performance medium with guidance and advice from teachers. Students are encouraged to critique each other and give specific feedback using appropriate language.

During the last part of the afternoon, students move into chamber groups for rehearsals. The groups are formed to accommodate the range of instruments, for example in 2014 there were many string players in SMP, so one of the ensembles was a string quartet and another was mixed strings and woodwind. Additionally, all members of the SMP are required to belong to senior choir and orchestra.

Performance is a focus for the programme and opportunities in and out of school are provided frequently, for which students are required to hire "performance uniforms" with special shirts and ties (Westburn School, 2015a). Twice a year, SMP students are required to perform in assessment concerts, both as soloists and in their chamber groups. Two members of the SMP committee are invited to assess the performances. These are not graded, but written feedback with positive comments and advice are provided to the students.

A number of students are turned away from the programme after auditions each year:

> Sometimes it's [that] they need another year just to really mature in themselves or into what little music that they're doing already. Sometimes they're just obviously not suited to it and for those we say look, there's a rich music programme in the school outside of SMP. We just encourage you to get involved in that and to learn an instrument and then a year or two down the track if you still feel you'd like to, then you're welcome to [audition again] (C. Pritchard, personal communication, August 6, 2014).

Junior SMP

The Junior SMP was started in 2010 and is directed by an additional specialist teacher to cater for students in Years 2 to 4. The programme runs on a Monday afternoon in two blocks, one for students in Years 2 and 3, and the other for students in Year 4, with much of the work based on Orff Schulwerk. Students are auditioned using ear tests, but are not required to play an instrument "because we're looking at music potential, not musical ability at that level." The rationale for having an audition process is

> Because it's an extension music programme. We have to be able to have children who are intrinsically musical anyway, otherwise… I mean, that sort of programme would benefit anyone, but if you take children who are not achieving musically initially then it actually negates what we're trying to do. I have those students anyway [in general music] so this is an extension on top of that (C. Pritchard, personal communication, August 6, 2014).

Currently the Junior SMP programme has 45 students.

Kapa Haka

The establishment of a kapa haka group is noted within the school's strategic plan to address a need for increased value to be placed on New Zealand's bicultural perspective, as reflected in a previous ERO report (Westburn School, 2013, p. 16). A kapa haka tutor is employed from outside the school, with $3000 allocated by the Board of Trustees (BOT) to fund the running of the group. Participation is compulsory for the whole school for five or six weeks every term. The success of this initiative is mentioned in the 2013 ERO report, the review officer mentioning the "employment of a specialist tutor so that all students can participate in kapa haka," which allowed for "first-time involvement for selected students in a recent cultural festival" (Education Review Office, 2013c, p. 6). Students with Māori background and all students in Years 7 and 8 are able to perform in the annual citywide Cultural Festival.

Staffing of the Programme

The music specialist is funded for 0.6 FTE loading and specialist teaching in music provides classroom release time (CRT) for the other teachers. The role as it currently exists was established for the present specialist in 2008 and prior to that she taught as a regular classroom teacher at WS. While she did not at that time teach general music to other classes, she has always had a responsibility for music, becoming increasingly involved in the direction of music groups.

The music specialist's responsibilities include coordinating music tutors, managing instrument hire and music spaces, teaching general music classes, taking a number of music groups, and liaising with classroom teachers about potential disruption to classroom programmes. Additionally, the specialist is responsible for the musical aspects of the school production.

While the SMP is an incorporated society and runs parallel to the regular programme, the music specialist oversees the senior SMP and teaches aspects of the programme and the junior SMP teacher also takes music groups.

Resourcing the Programme

Funding to provide the music specialist role comes from a number of sources. The funding allocated for CRT provides three afternoons a week. While the SMP is a self-funding, incorporated society, discretionary funding by the Board of Trustees (BOT) provides for the music specialist's role within the programme and the time she spends taking groups and performing administrative tasks related to music tuition. Any other needs associated with the SMP, for example paying tutors, are met through the fees the participants' parents pay. The administrative load for the SMP is sufficiently heavy for the SMP committee to have approved funding for a casual administrator since 2013.

Significance of the Programme

Evidence of the value placed on music at WS is the inclusion of the "School Music Programme including the Specialist Music Programme" under the school's local goals in the charter document. The music programme is identified as a strength, rather than an area for targeted development. The goal and objectives identified are as follows (Westburn School, 2013, p. 8):

Goal:

- To provide students with opportunities to be involved in a range of school wide music experiences that will enhance and develop their appreciation of and involvement in music.

Objectives:

- To introduce students to different forms of music across a broad spectrum of experiences e.g. composition, instruments, listening, singing, rhythmic interpretation, movement and notation.
- To encourage students' confidence in performing for an audience.
- To develop the skills of students with musical ability and potential by the provision of choral training, orchestra and chamber groups.
- To develop the skills of students with high musical ability by the provision of the Specialist Music Programme.

The music specialist notes that it is parental support for the programme that has allowed for continued focus on the programme development:

> It's one of our three main goals and it has remained there – that's a parent vote – it's remained there for years and years. And so there's the school community, the majority of them are here because of it, so they always vote for it (C. Pritchard, personal communication, August 6, 2014).

The music programme attracts students to the school, with a number of families moving into the area to attend the school, with others "apply[ing] through the ballot. And we still take families through the ballot." Students who are in the SMP are exempt from zoning regulations to attend the school:

> [The Ministry of Education] approved it because we had a very, very strong case. Historically it is very clear that musical, well, gifted students always… perform better when they've got peer support around them. Whereas if they're left by themselves they're like a lone tall poppy. The potential to actually shrink back is very real and they often don't actually forge ahead. Whereas these students do, because they've got each other to encourage them. Some of them achieve stuff they never even thought they would ever do (C. Pritchard, personal communication, August 6, 2014).

Students' achievement and contribution to the musical life of the school are recognised and each year two scholarships are available in the SMP and two music

prizes are awarded, one available to the whole school and the others for students in SMP. Music is valued in the culture of the school and there is opportunity for every child to participate, not just those in the extension programme. The music specialist reflects that "there's a positive attitude toward music here. And that's why SMP works so well, because you're not a wuss and you're not a nerd if you're involved with music" (C. Pritchard, personal communication, August 6, 2014).

Affective Outcomes: Student Surveys

Data Collection

On-site data collection at WS consisted of formal surveys of all Year 4 and Year 8 students, an interview with the specialist music teacher, and informal discussions with students and general classroom teachers while conducting surveys. A total of 57 Year 4 and 37 Year 8 students across five classes were surveyed and all data collection was completed between June and August 2014.

Results

Survey section 1

WS has maintained high rates of retention, with 84% of students in Year 4 and 86% of students in Year 8 having attended the school for three or more years. The rest of the students may represent in the influx of families moving into the area in the timeframe immediately after the 2010-2011 earthquakes. As noted previously, the school is ethnically diverse, with a high percentage of students from

backgrounds other than New Zealand European or Māori heritage. In both year levels, there are more boys than girls.

Table 17.
Summary of data collected in survey section 1 (Year 4, WS) (N=57).

	Gender		Age (years)		Ethnicity[13]			Years at WS			
	Boys	**Girls**	**8**	**9**	**Māori[14]**	**NZ European**	**Other**	**3+**	**2**	**1**	**<1**
No.	31	26	51	6	3	32	83	47	2	2	5
%	54	46	89	11	5	56	39	84	4	4	8

Table 18.
Summary of data collected in survey section 1 (Year 8, WS) (N=37).

	Gender		Age (years)		Ethnicity			Years at WS			
	Boys	**Girls**	**12**	**13**	**Māori**	**NZ European**	**Other**	**3+**	**2**	**1**	**<1**
No.	23	14	32	5	3	23	11	32	4	0	1
%	62	38	86	14	8	62	30	86	11	0	3

Survey section 2

WS students in both year levels report higher general levels of enjoyment of doing music at school than the students in the NEMP survey. When the two most positive categories are combined, 95% of Year 4 students and 94% of Year 8 students enjoy music at school compared with 91% and 84% of NEMP students, respectively (see Tables 19 and 20).

When compared with the NEMP results, Year 4 students report a higher frequency of participation in singing, comparable participation in instrumental

[13] Students were able to select all ethnicities they identify with, resulting in 11 combinations. Only the two most commonly reported ethnicities are identified here.
[14] Includes any student who identifies as Māori (including in combination with another ethnicity).

playing and lower levels for the other areas, with 36% of Year 4 students indicating that they "never" participate in composition-related activities at school. For music out of school, Year 4 students at WS report higher frequency of engagement in singing, playing instruments and making up music.

When the two most positive categories are combined, Year 4 students show higher levels of enjoyment of all musical activities at school, except dancing, which is close to national data (70% compared with 74%). Students are more positive about doing music at school than out of school. WS Year 4 students indicate higher levels of enjoyment out of school for all activities, except dancing, which is close to the NEMP result (65% compared with 68%). The most liked activity at school is singing and out of school, Year 4 students' favourite activity is listening to music. For both contexts the least liked activity is dancing.

Table 19.

Summary of WS student responses on section 2 (in black) compared with student responses in the NEMP 2008 Music Survey for Year 4 students (in blue) (Crooks et al., 2009), as percentages (N=57).

1. How much do you like doing music at school?	☺	😐	☹	😣
	70 61	**25** 30	**4** 6	**2** 3
2. How often do you **do** these things in music at school?	**Lots**	**Quite often**	**Sometimes**	**Never**
Singing	**51** 22	**25** 28	**25** 45	**0** 5
Playing instruments	**18** 18	**18** 19	**46** 47	**18** 16
Listening to music	**30** 45	**21** 25	**46** 26	**2** 4
Dancing/moving to music	**15** 26	**13** 21	**54** 42	**19** 11
Making up music	**9** 19	**16** 12	**39** 35	**36** 34
3. How much do you **like** doing these things in music at school?	☺	😐	☹	😣
Singing	**70** 51	**26** 29	**4** 10	**0** 10
Playing instruments	**65** 63	**23** 22	**4** 10	**9** 5
Listening to music	**63** 67	**29** 23	**7** 7	**2** 3
Dancing/moving to music	**42** 46	**28** 28	**21** 16	**9** 10
Making up music	**46** 47	**29** 22	**16** 14	**9** 17
4. How much time out of school do you **do** these things in music?	**Lots**	**Quite often**	**Sometimes**	**Never**
Singing	**43** 32	**18** 20	**27** 28	**13** 20
Playing instruments	**37** 22	**16** 18	**23** 31	**25** 29
Listening to music	**44** 59	**26** 20	**28** 17	**2** 4
Dancing/moving to music	**25** 34	**21** 18	**39** 28	**14** 20
Making up music	**32** 24	**13** 14	**25** 29	**30** 33
5. How much do you **like** doing these things out of school time?	☺	😐	☹	😣
Singing	**65** 52	**16** 21	**11** 13	**9** 14
Playing instruments	**55** 48	**27** 27	**13** 14	**5** 11
Listening to music	**63** 72	**27** 20	**7** 4	**4** 4
Dancing/moving to music	**40** 49	**25** 19	**21** 16	**14** 16
Making up music	**49** 42	**19** 23	**18** 14	**14** 21
6. How do you feel about learning or doing more music as you get older?	☺	😐	☹	😣
	67 62	**30** 24	**4** 10	**0** 4

Students in Year 8 report higher levels of participation than the NEMP results for singing, playing instruments and listening to music at school. Lower participation is reported for dancing and composition-related activities, with 41% of students indicating that they "never" make up their own music at school. Year 8 students report higher levels of participation in out of school music for playing instruments and making up music, comparable participation in singing, and lower participation in listening to music and dancing.

When the two most positive categories are combined, Year 8 students' enjoyment of musical activities at school is higher than the NEMP results for singing and listening to music and lower for playing instruments, dancing and making up music. The most preferred activity at school is listening to music and the least liked is dancing. Out of school, Year 8 students report higher levels of enjoyment than national data for singing, playing instruments, and making up music, comparable for listening to music and lower for dancing. Year 8 students have a greater enjoyment of musical activities at school, except for singing where the results are very similar. In both contexts, students are most positive about listening to music and least positive about dancing.

Table 20.
Summary of WS student responses on section 2 (in black) compared with student responses in the NEMP 2008 Music Survey for Year 8 students (in blue) (Crooks et al., 2009), as percentages (N=37).

1. How much do you like doing music at school?	☺	😐	☹	😣
	48 40	**46** 44	**5** 12	**0** 4
2. How often do you **do** these things in music at school?	**Lots**	**Quite often**	**Sometimes**	**Never**
Singing	**27** 14	**46** 27	**27** 46	**0** 13
Playing instruments	**41** 17	**3** 21	**35** 46	**22** 16
Listening to music	**32** 34	**41** 30	**27** 32	**0** 4
Dancing/moving to music	**11** 15	**14** 19	**62** 47	**14** 19
Making up music	**3** 9	**19** 19	**38** 43	**41** 29
3. How much do you **like** doing these things in music at school?	☺	😐	☹	😣
Singing	**38** 23	**35** 36	**24** 23	**3** 18
Playing instruments	**46** 47	**32** 36	**16** 12	**5** 5
Listening to music	**76** 65	**24** 27	**0** 7	**0** 1
Dancing/moving to music	**19** 30	**35** 31	**35** 24	**11** 15
Making up music	**27** 29	**35** 38	**16** 21	**22** 12
4. How much time out of school do you **do** these things in music?	**Lots**	**Quite often**	**Sometimes**	**Never**
Singing	**19** 20	**19** 20	**51** 35	**11** 25
Playing instruments	**38** 17	**3** 18	**24** 35	**35** 30
Listening to music	**76** 67	**8** 21	**16** 11	**0** 1
Dancing/moving to music	**19** 23	**14** 19	**35** 33	**32** 25
Making up music	**19** 10	**14** 14	**28** 38	**39** 38
5. How much do you **like** doing these things out of school time?	☺	😐	☹	😣
Singing	**38** 35	**35** 26	**22** 20	**5** 19
Playing instruments	**38** 38	**30** 28	**14** 21	**19** 13
Listening to music	**86** 83	**11** 15	**3** 2	**0** 0
Dancing/moving to music	**22** 34	**32** 26	**24** 23	**22** 17
Making up music	**28** 21	**28** 27	**19** 30	**25** 22
6. How do you feel about learning or doing more music as you get older?	☺	😐	☹	😣
	41 46	**35** 39	**19** 12	**5** 3

In response to the question "How do you feel about learning music as you get older?" students in Year 4 indicated a greater level of positivity in comparison with NEMP 2008 results. Year 8 students are less positive about their musical future than the NEMP respondents, although the spread is similar (see Tables 19 and 20). A comparison between age groups at WS indicates that younger students are generally more positive than the older students, although the shift is mostly within the two positive categories. While more Year 4 students chose the most positive category, when the two negative categories are combined the results are very similar (see Table 21). However, 24% of Year 8 students report feeling negative about their future in music, compared with 4% of Year 4 students.

In the lower school there is a perceived emphasis on singing at school that is replaced with playing instruments by Year 8. Students' enjoyment of music at school shows a decline in Year 8 for all activities except listening to music. The most marked difference between the year levels is for singing, with a 20% difference when the two most positive categories are combined. For both year levels, dance is the least liked activity at school.

Out of school, Year 4 students are more musically active than Year 8 students, except for listening to music. Music listening is the only area that Year 8 students prefer more than Year 4 and the area with the greatest difference between year levels is playing instruments, with a 14% difference when the two most positive categories are combined. For both year levels, dance is the least liked activity.

Table 21.
Summary of WS student responses on section 2 of the survey as percentages: Year 4 (in green) compared with Year 8 (in red).

1. How much do you like doing music at school?	☺	😐	☹	😣
	70 48	25 46	4 5	2 0
2. How often do you **do** these things in music at school?	**Lots**	**Quite often**	**Sometimes**	**Never**
Singing	51 27	25 46	25 27	0 0
Playing instruments	18 41	18 3	46 35	18 22
Listening to music	30 32	21 41	46 27	2 0
Dancing/moving to music	15 11	13 14	54 62	19 14
Making up music	9 3	16 19	39 38	36 41
3. How much do you **like** doing these things in music at school?	☺	😐	☹	😣
Singing	70 38	26 35	4 24	0 3
Playing instruments	65 46	23 32	4 16	9 5
Listening to music	63 76	29 24	7 0	2 0
Dancing/moving to music	42 19	28 35	21 35	9 11
Making up music	46 27	29 35	16 16	9 22
4. How much time out of school do you **do** these things in music?	**Lots**	**Quite often**	**Sometimes**	**Never**
Singing	43 19	18 19	27 51	13 11
Playing instruments	37 38	16 3	23 24	25 35
Listening to music	44 76	26 8	28 16	2 0
Dancing/moving to music	25 19	21 14	39 35	14 32
Making up music	32 19	13 14	25 28	30 39
5. How much do you **like** doing these things out of school time?	☺	😐	☹	😣
Singing	65 38	16 35	11 22	9 5
Playing instruments	55 38	27 30	13 14	5 19
Listening to music	63 86	27 11	7 3	4 0
Dancing/moving to music	40 22	25 32	21 24	14 22
Making up music	49 28	19 28	18 19	14 25
6. How do you feel about learning or doing more music as you get older?	☺	😐	☹	😣
	67 41	30 35	4 19	0 5

Survey section 3

Music lessons

- Of the 57 students in Year 4, 21 students (37%) report taking lessons at school and 18 students (32%) indicate that they take lessons out of school. Within those numbers, 10 students report taking lessons both in and out of school.
- Of the 37 students in Year 8, 17 students (46%) report that they take lessons at school and 10 students (27%) take lessons out of school. Within those numbers, 9 students report taking lessons both in and out of school.
- 10 students in Year 8 (27%) indicate that they have never tried lessons in or out of school.
- 14 students in Year 4 (25%) indicate that they have never tried lessons in or out of school.

Membership of music groups at school

- 79% of Year 4 students report belonging to a music group at school.
- 7 students in Year 4 indicated membership of three or more groups.
- In Year 8, only one student indicated no membership of a music group and 13 students (35%) belong to three or more groups. When kapa haka, which is compulsory, is excluded, 62% of Year 8 students have voluntary membership of a music group. However, it is unknown how many students would choose kapa haka if it were voluntary.

- The distribution of membership across groups is summarised in Figures 9 and 10 below:

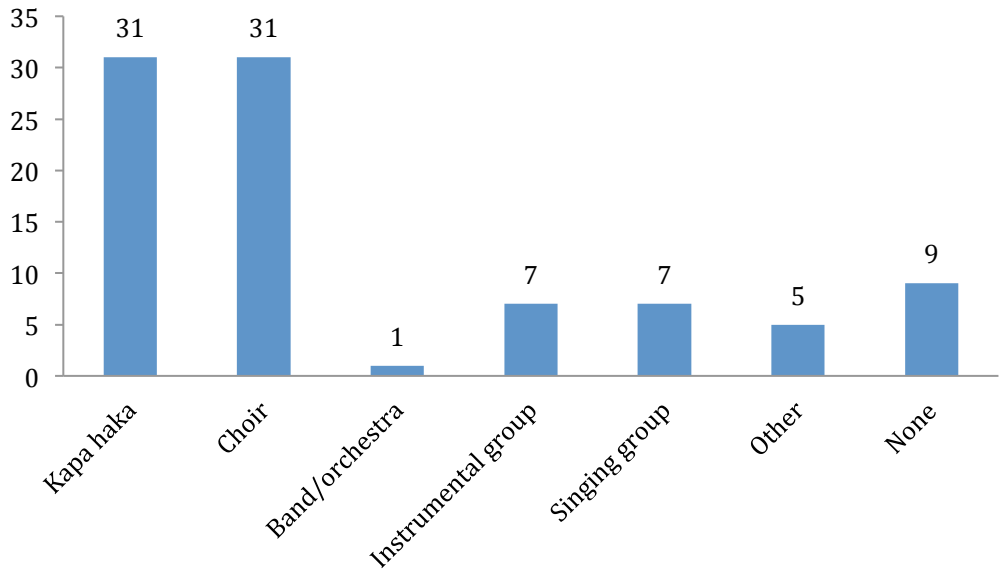

Figure 9. Student-reported membership of school music groups for students in Year 4 at WS (an individual student may be represented in multiple columns).

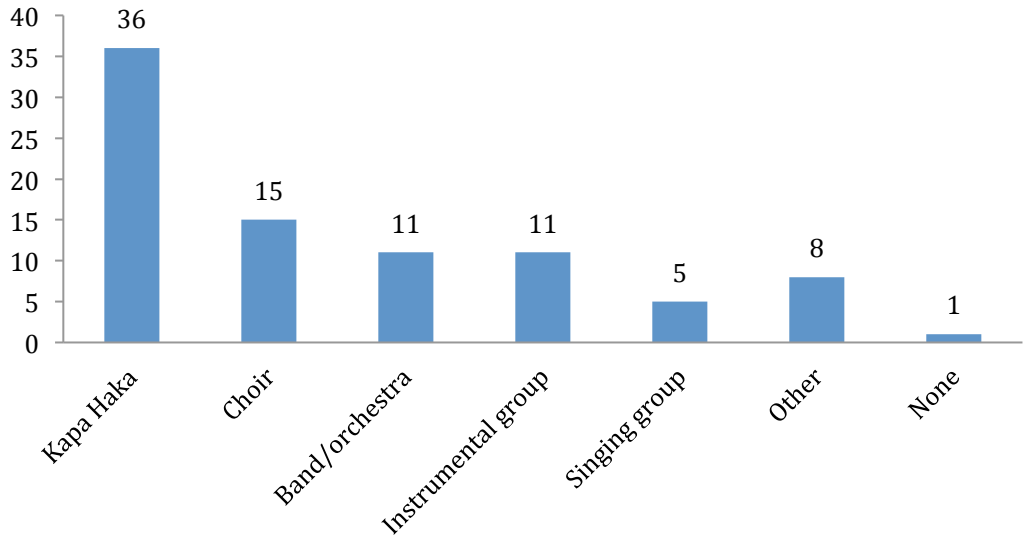

Figure 10. Student-reported membership of school music groups for students in Year 8 at WS (an individual student may be represented in multiple columns).

Membership of music groups out of school

- 21% of Year 4 students and 8% of Year 8 students report belonging to a music group outside of school.
- 7 students in Year 4 and one student in Year 8 responded that they do not belong to a music group either in or out of school (9% of total surveyed).
- In the 2008 NEMP survey, students were asked to indicate whether they learned music or belonged to a music group outside of school (Crooks et al., 2009, pp. 36, 37). Students in Year 4 at WS have higher numbers of students participating in music outside of school, compared with the NEMP sample. Year 8 students indicate comparable levels of out of school music. Note that participation in music lessons and group membership were two separate questions in the WS survey.

Table 22.
Participation at WS in out of school music compared with NEMP (Crooks et al., 2009).

NEMP sample (2008)		Westburn School			
Year 4 students participating in out of school music lessons **or** groups	25%	Year 4 students participating in out of school music **lessons**	32%	Year 4 students participating in out of school music **groups**	21%
Year 8 students participating in out of school music lessons **or** groups	30%	Year 8 students participating in out of school music **lessons**	27%	Year 8 students participating in out of school music **groups**	8%

Music in the home

- 60% of Year 4 students and 57% of Year 8 students indicate that a member of their household plays an instrument.
- Of the 24 students in both year levels who have never tried lessons, 6 indicate that members of their household play instruments (25%).
- Figures 11 and 12 show student responses to how often singing is heard in their households:

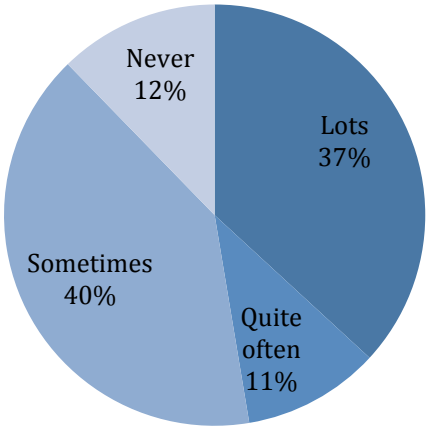

Figure 11. Frequency with which WS Year 4 students report hearing singing in their home.

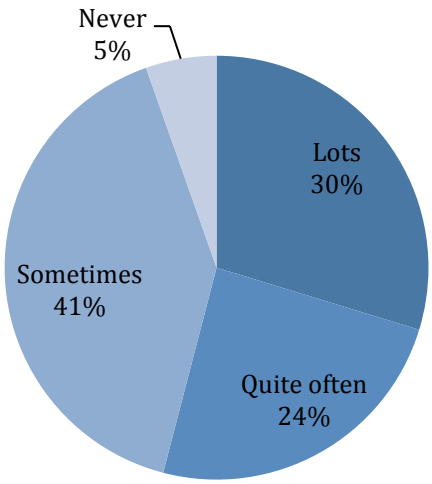

Figure 12. Frequency with which WS Year 8 students report hearing singing in their home.

***Reasons for taking up an instrument*.** 27 students in Year 8 and 40 students in Year 4 responded to the question: "If you have ever learned an instrument (including singing), why did you choose to learn an instrument?" Of the Year 4 students, the most common answer indicated parental pressure to take up lessons (14%). Of those 8 students, 7 are still learning an instrument. Among Year 8 students, the most common reason given was "fun" (16%) and only three students indicated that parental or school pressure was a factor.

Table 23.
WS Year 4 responses to section 3, question 7.

Reasons for taking up an instrument (Year 4)[15]	No. of students
Pressure from a parent	8
Be like a family member	6
Fun	6
Like singing	5
Like the instrument/sound	5
Don't know	2
Love music	2
To be famous	2
Be like Beethoven	1
Cool	1
First time s/he had the opportunity	1
Make others happy	1
One of my hobbies	1
To learn more	1
To prepare for a role in a production	1

Table 24.
WS Year 8 responses to section 3, question 7.

Reasons for taking up an instrument (Year 8)	No. of students
Fun/enjoyment	6
Like a particular instrument	4
Parental/school pressure	3
To "give it a go"	2
To be like a family member	2
Cool	1
Enjoy learning new things	1
Enjoy performing	1
Like manipulating sound	1
Love making music	1
Love the instruments of the orchestra	1
Needed a hobby	1
To be able to read notation	1
To be more musical	1
To be with friends	1
To play nice songs	1

Subject rankings. Among the 23 students in Year 4 who rate music in their top three subjects, 7 place music in the number one position. Two students ranked music at the bottom of their list and 21 do not mention music at all, despite it being an option on the list of suggested subjects. The most popular subjects among Year 4 students were mathematics, art and music.

[15] Where students gave more than one reason, each reason has been counted separately.

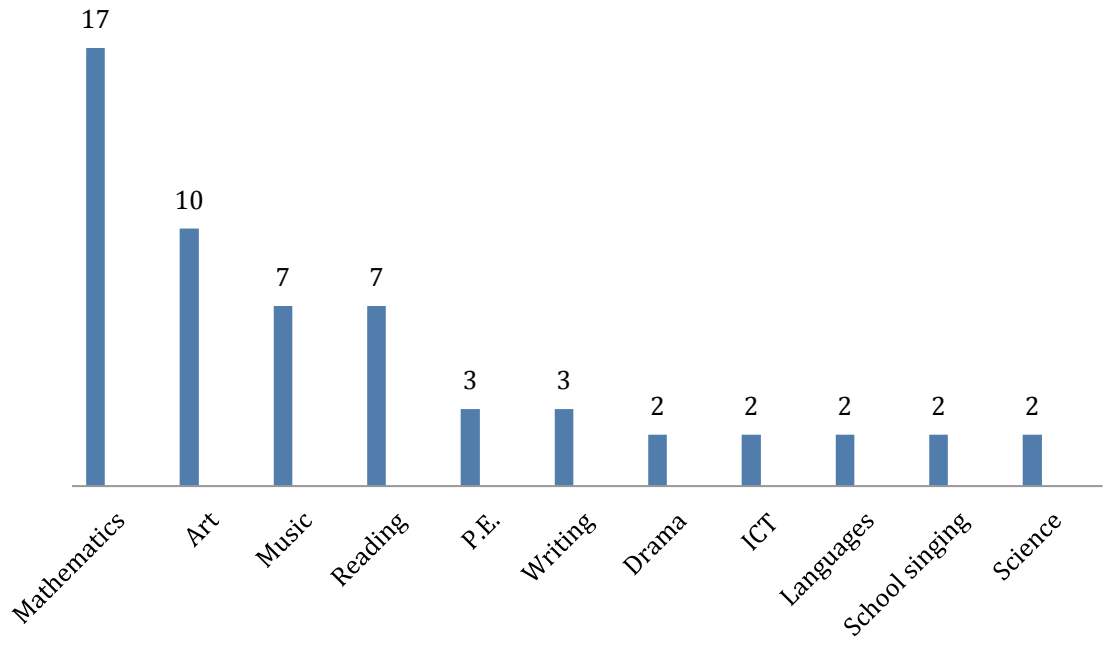

Figure 13. Number of WS Year 4 students indicating each subject as their favourite.

By comparison, there is a sharp increase in students' preference for physical education and technology among Year 8 students. Only one student placed music at the top of the subject rankings, with a further 9 students placing it in their top three subjects. 15 students in Year 8 did not mention music in their rankings at all and 4 listed it at the bottom.

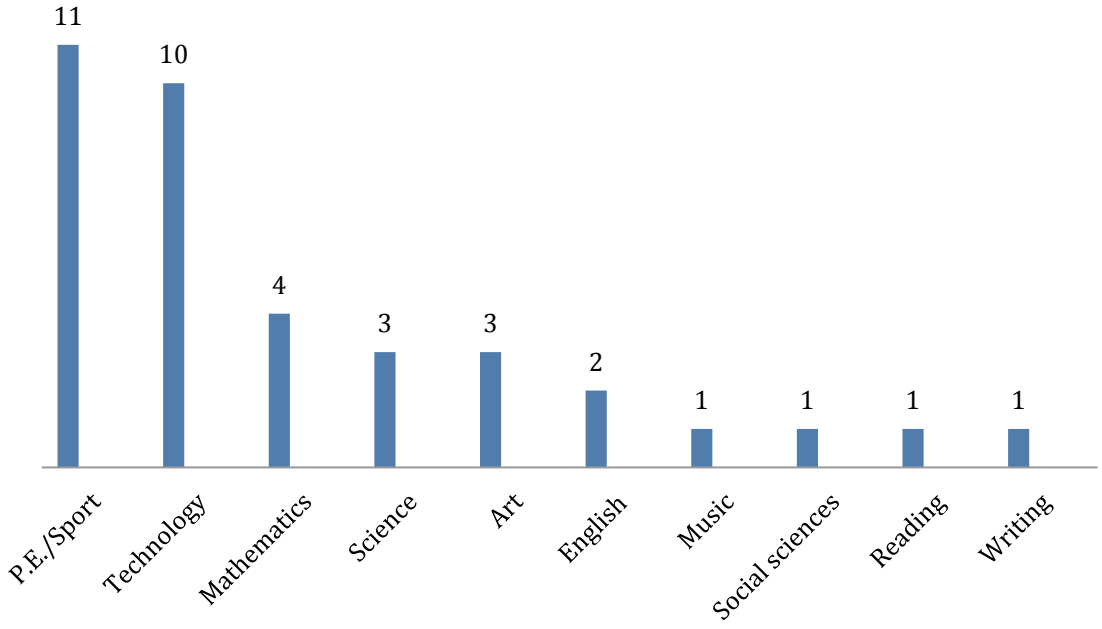

Figure 14. Number of WS Year 8 students indicating each subject as their favourite.

Summary

Participation rates for school music activities outside of the general classroom are high at both year levels and WS provides access to specialist instruction to every child as part of the compulsory curriculum. The SMP, while only open to a small proportion of students, has enhanced the position of music in the school and the data does not show a negative attitude to music among students who do not participate in the SMP. Many students move into the zone to attend the school specifically for the music programme. Around 75% of both year levels report having had the opportunity to try music lessons at some point during their schooling and the majority of music groups at the school do not require an audition. Many opportunities are open to students with very limited background.

The influence of family is one the strongest factors in students' decision to take up an instrument, whether that be pressure from parents or the student's desire to emulate a family member. A majority of students have a member of their household who plays an instrument and many report hearing singing frequently in their homes.

In general, attitudes among WS students follow the trend of students' enthusiasm for music diminishing as they move through year levels. Singing showed the greatest decline in enjoyment, however there are nine more boys than girls in Year 8. Despite this, participation rates for out of school music are comparable to or exceed data from the NEMP 2008 and students in both year levels enjoy musical activities at school more than out of school.

Chapter Six

Case Study: The Cathedral Grammar School

"I wanted more strings to my bow and I love music." – Year 8 student

School Profile

The Cathedral Grammar School (CGS) is a private, Anglican school and pre-school located near the Christchurch central business district. Music has been at the heart of the school since it was established in 1881 "for the purpose of training boys for the Cathedral Choir, and preparing them for Higher Schools" (The Cathedral Grammar School, n.d.-a). It is one of two remaining choir schools in the southern hemisphere, as well as the oldest independent primary school in New Zealand (Christchurch Cathedral, n.d.). The school is operated in four divisions: the preschool and junior school, from Years 1 to 3, are co-educational; and the senior school, from Years 4 to 8, is made up of two single-sex preparatory schools.

CGS is marketed as providing "the ideal preparation" through small classes, purpose-built facilities and the employment of specialist teachers for the majority of subjects in the senior school, including specialist instruction in music (The Cathedral Grammar School, n.d.-a). Learning experiences in music are given emphasis to attract potential students and the school offers a number of scholarships to both choristers and other promising musicians. A stated

commitment is that each student leaves at the end of Year 8 having "explored, and hav[ing] a passion for further exploring, the richness of life through music, art, drama and religious studies" and a specific goal is to "maximis[e] each child's written and oral literacy, numeracy, scientific, technological, visual, musical and artistic literacy" (The Cathedral Grammar School, n.d.-a). The most recent Education Review Office (ERO) report highlights that "particular strengths of the curriculum include music and art" (Education Review Office, 2013b).

The Impact of the 2010/2011 Earthquakes

The damage caused by the Canterbury earthquakes in 2010 and 2011 was particularly devastating in the city centre, with "more than half of the buildings in the central business district hav[ing] had to be demolished" ("Christchurch earthquake kills 185," n.d.). After the 22 February 2011 earthquake, the school was placed inside a cordon set up to restrict access to the city. Aftershocks continued to compromise the structure of buildings and search and rescue teams were looking for survivors. As a result, staff members were unable to gain access to any parts of the school between February 23 and March 8, with the cordon only being lifted to exclude the campus on March 18 (Long, 2011a). After an initial period when optional schoolwork was available to students via GrammarNET, the school ran off-site programmes at six temporary locations, concurrently, for what remained of the first term (Tremewan, 2011, p. 7).

Despite the upheaval, music groups, including the choirs, continued to rehearse in improvised spaces and specialist teachers commuted between the six sites to allow the academic programme to continue as far as possible

(Tattershaw, 2011a, p. 8). Students continued to be provided with opportunities to perform, most notably the choristers' first performance of the year took place at the national memorial service for the victims of the Canterbury earthquakes (B. Law, 2011, p. 10).

According to the ERO report, damage was sustained to 85% of CGS buildings in the Canterbury earthquakes (Education Review Office, 2013b, p. 4). "Statham," the 93-year-old building which housed the music department, including the choristers' practice room, was severely damaged in both earthquakes and subsequently demolished (Tattershaw, 2011b, p. 5). Some music equipment could be salvaged, but many instruments and most of the music library were lost (Moore, 2013, p. 63). While the loss or significant damage of historic buildings on the school campus has been regrettable, it has "brought about the possibility of rebuilding significant proportions in new configurations that were previously not possible" (Long, 2011b, p. 3). The removal of these buildings allowed for the construction of modern, purpose-built facilities, including the redevelopment of a specialist teaching block that now houses music, science and art.

The Organisation, Scope and Accessibility of the Music Programme

Music at CGS is a combination of a substantial general music programme and co-curricular music. The programme has four main components:

Table 25.
Components of the music programme at CGS.

General music	Taught by music specialist teachers. Timetabled for the whole year.
Tuition	Flute, clarinet, saxophone, bagpipes, brass, violin, viola, cello, guitar, drums, piano, recorder, oboe, bassoon, harp and voice.
Ensembles	Permanent groups: junior choir, boys' chapel choir, girls' chapel choir, orchestra, stage band, string ensemble and recorder ensemble. Temporary groups are formed for the school's internal music competitions.
Choristers	Up to 20 boys, who successfully audition, receive scholarships to attend CGS and are trained to be members of the Christ Church Cathedral Choir.

General Music

Music is a timetabled subject for the whole school year, taught by specialist teachers. In the junior school, students receive a minimum of an hour of music a week and in the senior school this is increased to two periods per week. The director of music is responsible for the design of curriculum statements and documents that guide teaching and ensure consistency across the school. The programme is a balance of practical music with singing and instrumental work, theory of music and music appreciation right through the senior school. For example an Orff-based approach is used in the first term for Years 4 to 6, using tuned and untuned percussion to extend students. The general music class may also be used to accommodate activities that would normally be optional at lunchtime: participation in the Christchurch Schools' Music Festival, a choral festival, is allocated to a particular year level and forms the singing component of general music for that class. This provided a solution

that did not require another lunchtime practice for the teacher and gave all the students involved a valuable performance experience. The director of music explains,

> For a long time it was another lunchtime activity, and, you know, they're just hopeless… they'd far rather have soccer practice or whatever… and we had to employ another teacher because I had no lunchtimes left. So I just said to the principal, 'Right, what I'm going to do is make it the Year 6 singing component for the term and they learn the songs and then they go.' And they loved it! There's nobody who pulled out and nobody that complained. And they all just did it (J. Dodgshun, personal communication, November 27, 2014).

In addition to general music classes, students have 40 minutes of whole school singing once a week while the orchestra rehearses and the three short chapel services every week provide more opportunities to sing and hear the choirs perform. Classroom teachers may also choose to supplement the specialist programme with their own music, and it is noted that many of the teachers play instruments too (The Cathedral Grammar School, n.d.-b).

Tuition

Instrumental and vocal tuition is provided in studios in the new specialist block. The school is fortunate to have a group of 14 highly skilled tutors: the director of music estimates that fifty percent of instrumental tutors at CGS are members of the Christchurch Symphony Orchestra. A number of the tutors offer multiple instruments, and the school has been able to find a teacher for any

student who wants to learn something unusual, for example, bagpipes or the harp. Timetabling is quite complex, given that almost 300 students are involved in tuition, including speech and drama, and many take more than one instrument. Communicating timetables with classroom teachers and general administration are the responsibility of the director of music.

Given the nature of independent schools, very few students do not have the opportunity to take music due to financial hardship. However, apart from the scholarships for choristers, additional music scholarships are available, usually at least one per year level for Years 6 to 8. These are to the value of fifty percent of fees to attend CGS and are a way of attracting musically talented children to the school. The Association of Friends of the Cathedral Grammar School, known as The Friends, sponsor a further three brass scholarships that fund music lessons and instrument hire, usually for students in Years 6 or 7.

Ensembles/Music Groups

Two types of music groups operate at CGS: permanent groups that run from February to December, including most of the large groups, and temporary ensembles that form for the purpose of the internal CGS music competition.

Sports practices occupy most lunchtimes so that the orchestra, the largest instrumental group, is timetabled against whole school singing, thus providing an extra period of music for the whole school. Orchestral membership varies, but it is usually around 50 students, and the proportion of instruments changes each year, so the music has to be re-orchestrated to accommodate the strengths and

weaknesses of the year's combination.

Four choirs, all auditioned, operate at the school: the choristers, the junior choir, the boys' chapel choir, and the girls' chapel choir. The choristers are a group of up to twenty boys between the ages of 8 and 13, selected by audition. This is the only professional choir including boys in New Zealand (ChristChurch Cathedral Choir, 2016), with each boy receiving a scholarship, to a value of between 15% and 100%, based on merit, to attend CGS.

The boys' schedule is very demanding: "They sing five services and ten rehearsals most weeks of the year, as well as many special services, performances and recitals important in the life of the Cathedral and the city" (ChristChurch Cathedral Choir, 2016). In addition to choral rehearsals, each chorister receives individual training, which is timetabled by the director of music at the school, but provided by the cathedral.

One specialist teacher is responsible for music in the junior school, including direction of the junior choir. The senior school choirs require a high level of student commitment with frequent rehearsals and performance opportunities. The choirs combine for large whole school events, like the carol service and prizegiving. The boys' and girls' chapel choirs perform weekly at school chapel services, the girls on Mondays and the boys on Fridays, and attend three rehearsals a week before school. Despite before school practices at 8a.m., the director of music notes the high levels of participation: "When you have a [combined] choir performing and you look at what's left in the school: not a lot.

Well over half. Well over half the kids in the whole school. Pretty amazing" (J. Dodgshun, personal communication, November 27, 2014).

The smaller permanent ensembles are the stage band, the string ensemble and the recorder ensemble, and these groups are taken by the director of music and rehearse weekly, performing at events like prizegiving. The temporary ensembles, usually between 12 and 14 small groups, are formed each year for the school's music competition. Boys and girls compete separately in two age categories, junior (Years 4 to 6) and senior (Years 7 and 8) to win one of the trophies that have been donated over the years. The director of music, who may also suggest repertoire and run rehearsals at lunchtimes, puts the groups together and the tutors help the students to prepare. The performances are highly anticipated by students: "I think of one boy who, you know the Year 8s put their memories up… his memory is winning the cup for the best Year 8 singer." In addition, all participants are awarded house points that are added to the points accumulated during the "House Choirs" competition, run in term four of each year (The Cathedral Grammar School, 2015).

Every second year, the school stages an operetta, which is an opportunity to involve the whole school, including the juniors, in a large, musical work and for boys and girls to perform together (The Cathedral Grammar School, n.d.-c). Examples of past operettas include *Jesus Christ Superstar*, *Oliver!* and *Fiddler on the Roof*. In the years between operettas, students in the senior school present "WAMM" concerts ("words, art, music and movement") to showcase the work being done in specialist classes.

Staffing of the Programme

Specialist music teachers have always been a feature of CGS, and given that the school was established as a choir school, the department is as old as the school itself. The director at the time of data collection has been working at CGS for more than twenty years. Currently, approximately 1.6 FTE teachers are allocated for music teaching. This allows all the junior school music to be taught, part-time, by one music specialist who also teaches general classes. Due to the director of music's heavy workload, a second part-time teacher is employed to teach some of the senior school music classes and take on various other responsibilities, for example whole school singing and the girls' chapel choir. The duties of the director of music include:

- The bulk of general music teaching for the senior school;
- Directing groups, including the boys' chapel choir and orchestra;
- Tutoring smaller ensembles;
- Liaising with tutors and keeping classroom teachers informed;
- Producing timetables for tuition, including the choristers' training and speech and drama lessons;
- Managing budgets and maintenance of equipment;
- Curriculum review and design;
- Organising the internal music competitions.

Resourcing the Programme

Like most schools in the Canterbury region, CGS suffered a temporary, but significant roll decrease as families relocated after the earthquakes, impacting on the school's ability to provide normal levels of funding to each department.

Insurance partially covered the cost of repairs, but funds had to be raised for the remainder (A. Wood, 2013), and, alongside the damage to the building, the department also lost much of its equipment and collections of music.

Music facilities are now located in the new specialist block, opened in 2013. Teaching spaces include studios for instrumental and vocal tuition, classrooms, including a keyboard lab, and a hall for assemblies and larger group rehearsals. Each space is well resourced with equipment like projectors and interactive whiteboards and the school has a collection of hire instruments to accommodate the needs of children who need to replace instruments as they grow bigger (The Cathedral Grammar School, n.d.-b).

The music department had particular difficulties in replacing damaged equipment, like the expensive Orff instruments. The Friends held fundraisers that were able to cover some replacement costs and the director of music applied for funding from a variety of sources, allowing the department to continue as it had before. Although budgets have been constrained while the school roll recovers, the director of music notes that the school management is financially supportive as far as is practically possible, with an attitude of "What you need – talk to us, and we will see if we can provide it" (J. Dodgshun, personal communication, November 27, 2014).

Significance of the Programme

The music programme is highlighted in CGS marketing as one of the distinguishing features of the school. The number of scholarships available to

draw prospective students into the music department further indicates the value placed upon music as an element of school life at CGS. The director of music notes that "the school is terribly supportive, because if you asked people what is the point of difference for us, they would say the music is, and obviously the specialist teachers." While not all students enrol at the school for the music programme, very few students find reasons to complain about the immersive programme:

> They don't question it… there might be a child that has come from another school, maybe in Year 8: 'But this is not going to be of any use to me because I'm not a musician.' I think I've had it about once or twice in my whole career: 'Why are we doing this?' And I just say 'Because it's enlarging your brain and making those brain cells work further and harder for the things that you are going to end up doing' (J. Dodgshun, personal communication, November 27, 2014).

Students and staff feel a tremendous sense of pride in music at the school. The director explains that music is even more than just part of the school's life: "It's actually something quite special. It is special. It's, you know, sure, we stand up because the cricket team won their trophy, but they also have the Cathedral Choristers' fantastic service that they sang…" One Year 8 boy summarises his many reasons for choosing to take up an instrument:

> "Because I wanted more strings to my bow and I love music and for scholarships and I love the sounds, keeps me out of trouble and make friends."

Affective Outcomes: Student Surveys

Data Collection

On-site data collection at CGS consisted of formal surveys of all Year 4 and Year 8 students, an interview with the director of music, an informal discussion with the junior school music specialist, and informal discussions with students while conducting surveys. A total of 21 Year 4 and 24 Year 8 students in four classes were surveyed in their regular general music classes during November 2014.

Results

Survey section 1

The school has maintained a high retention rate, with 76% of Year 4 and 74% of Year 8 students having been at the school for three or more years. This timeframe would include the period of the Christchurch earthquakes (2010-2011), during which time many students may have been displaced from their homes.

Table 26.
Summary of data collected in survey section 1 (Year 4, CGS) (N=21).

	Gender		Age (years)		Ethnicity[16]				Years at CGS			
	Boys	**Girls**	**8**	**9**	**Māori**	**NZ European**	**Asian**	**Other European**	**3+**	**2**	**1**	**<1**
No.	12	9	12	9	4	16	5	5	16	1	0	4
%	57	43	57	43	19	76	24	24	76	5	0	19

[16] Students were able to select all ethnicities they identify with, resulting in 11 combinations. Reported here are all students who identified as NZ European, Māori, Asian or Other European (most common categories), even in combination with another ethnicity.

Table 27.
Summary of data collected in survey section 1 (Year 8, CGS) (N=24).

	Gender		Age (years)		Ethnicity[17]				Years at CGS			
	Boys	**Girls**	**12**	**13**	**Māori**	**NZ European**	**Asian**	**Other**	**3+**	**2**	**1**	**<1**
No.	14	10	12	12	2	21	3	3	18	5	0	1
%	58	42	50	50	8	88	13	13	75	21	0	4

Survey section 2

When compared with the most recent NEMP data, students in Year 4 indicate comparable levels of general enjoyment of doing music at school (see Table 28). If the two most positive categories are combined, Year 8 demonstrate a higher level of general enjoyment (96%) compared with NEMP results (84%) (see Table 29).

For Year 4, reported frequency of participation in each musical activity at school is much higher than in the national data for singing and playing instruments. The area that compares most closely to the national results is dancing and composition, and students indicate lower levels of participation in listening and composition activities. Reported frequency of participation in each musical activity out of school is close to national results for composition, higher for singing and playing instruments, but lower for dancing and listening to music.

When the two most positive categories are combined, Year 4 students' enjoyment of musical activities at school is lower than the NEMP 2008 for all

[17] Students were able to select all ethnicities they identify with, resulting in 6 combinations. A student may be represented in more than one ethnic group, resulting in a total of greater than 24 students.

areas, except playing instruments. The students are least positive about composition and most positive about playing instruments. Year 4 students' enjoyment of musical activities out of school is lower than the NEMP 2008 for playing instruments, dancing and composition, and comparable for singing and listening to music, when the two most positive categories are combined. Where the results are comparable, fewer students chose the most positive category than in the NEMP results.

Table 28.
Summary of CGS student responses on section 2 (in black) compared with student responses in the NEMP 2008 Music Survey for Year 4 students (in blue) (Crooks et al., 2009), as percentages (N=21).

1. How much do you like doing music at school?	☺	😐	☹	😣
	57 61	**33** 30	**10** 6	**0** 3
2. How often do you **do** these things in music at school?	**Lots**	**Quite often**	**Sometimes**	**Never**
Singing	**45** 22	**30** 28	**15** 45	**10** 5
Playing instruments	**35** 18	**25** 19	**35** 47	**5** 16
Listening to music	**17** 45	**44** 25	**39** 26	**0** 4
Dancing/moving to music	**25** 26	**30** 21	**35** 42	**10** 11
Making up music	**11** 19	**11** 12	**53** 35	**26** 34
3. How much do you **like** doing these things in music at school?	☺	😐	☹	😣
Singing	**45** 51	**30** 29	**15** 10	**10** 10
Playing instruments	**43** 63	**52** 22	**5** 10	**0** 5
Listening to music	**57** 67	**29** 23	**10** 7	**5** 3
Dancing/moving to music	**35** 46	**20** 28	**30** 16	**15** 10
Making up music	**37** 47	**16** 22	**21** 14	**26** 17
4. How much time out of school do you **do** these things in music?	**Lots**	**Quite often**	**Sometimes**	**Never**
Singing	**37** 32	**26** 20	**21** 28	**16** 20
Playing instruments	**30** 22	**35** 18	**35** 31	**0** 29
Listening to music	**35** 59	**25** 20	**35** 17	**5** 4
Dancing/moving to music	**25** 34	**15** 18	**40** 28	**20** 20
Making up music	**28** 24	**6** 14	**28** 29	**39** 33
5. How much do you **like** doing these things out of school time?	☺	😐	☹	😣
Singing	**37** 52	**37** 21	**21** 13	**5** 14
Playing instruments	**42** 48	**26** 27	**21** 14	**11** 11
Listening to music	**45** 72	**45** 20	**5** 4	**5** 4
Dancing/moving to music	**42** 49	**21** 19	**0** 16	**37** 16
Making up music	**37** 42	**21** 23	**5** 14	**37** 21
6. How do you feel about learning or doing more music as you get older?	☺	😐	☹	😣
	57 62	**29** 24	**5** 10	**10** 4

For Year 8, reported frequency of participation in each musical activity at school is much higher than in the national data. The areas that compare most closely to the national results are dancing and composition, though the CGS students still report more frequent engagement with these activities than the NEMP 2008. The reported frequency of participation in each musical activity out of school is close to national results for listening to music and making up music, higher for singing and playing instruments, but lower for dancing, with fifty percent of students indicated that they "never" dance or move to music out of school.

When the two most positive categories are combined, Year 8 students' enjoyment of musical activities at school is higher than the NEMP 2008 for singing, but comparable in other areas. More students chose the most positive category for singing and composition than in the NEMP results, though the overall spread is similar. Year 8 students are least positive about dancing and most positive about listening to music.

When the two most positive categories are combined, Year 8 students' enjoyment of musical activities out of school is higher than the NEMP 2008 for singing, playing instruments and composition, comparable for listening to music and lower for dancing. Although students are overall more positive or similar to the NEMP results, fewer students chose the most positive category than in the NEMP results, except for listening to music.

Table 29.

Summary of CGS student responses on section 2 (in black) compared with student responses in the NEMP 2008 Music Survey for Year 8 students (in blue) (Crooks et al., 2009), as percentages (N=24 students).

1. How much do you like doing music at school?	☺	😐	☹	😣
	38 40	**58** 44	**4** 12	**0** 4
2. How often do you **do** these things in music at school?	**Lots**	**Quite often**	**Sometimes**	**Never**
Singing	**63** 14	**17** 27	**13** 46	**8** 13
Playing instruments	**33** 17	**46** 21	**17** 46	**4** 16
Listening to music	**46** 34	**25** 30	**29** 32	**0** 4
Dancing/moving to music	**17** 15	**8** 19	**67** 47	**8** 19
Making up music	**13** 9	**25** 19	**50** 43	**13** 29
3. How much do you **like** doing these things in music at school?	☺	😐	☹	😣
Singing	**38** 23	**29** 36	**25** 23	**8** 18
Playing instruments	**46** 47	**38** 36	**17** 12	**0** 5
Listening to music	**58** 65	**33** 27	**8** 7	**0** 1
Dancing/moving to music	**33** 30	**25** 31	**33** 24	**8** 15
Making up music	**38** 29	**33** 38	**21** 21	**8** 12
4. How much time out of school do you **do** these things in music?	**Lots**	**Quite often**	**Sometimes**	**Never**
Singing	**29** 20	**25** 20	**38** 35	**8** 25
Playing instruments	**29** 17	**29** 18	**25** 35	**17** 30
Listening to music	**67** 67	**29** 21	**4** 11	**0** 1
Dancing/moving to music	**17** 23	**13** 19	**21** 33	**50** 25
Making up music	**17** 10	**8** 14	**33** 38	**42** 38
5. How much do you **like** doing these things out of school time?	☺	😐	☹	😣
Singing	**26** 35	**43** 26	**17** 20	**13** 19
Playing instruments	**29** 38	**50** 28	**13** 21	**8** 13
Listening to music	**83** 83	**13** 15	**4** 2	**0** 0
Dancing/moving to music	**25** 34	**17** 26	**29** 23	**29** 17
Making up music	**27** 21	**27** 27	**27** 30	**18** 22
6. How do you feel about learning or doing more music as you get older?	☺	😐	☹	😣
	38 46	**50** 39	**8** 12	**4** 3

In response to the question "How do you feel about learning music as you get older?" students in Year 4 indicated a comparable level of positivity in comparison with NEMP 2008 results. Year 8 students are slightly more positive about their musical future than the NEMP respondents, although the spread is similar.

Since boys and girls participate in most of their music in the senior school in a gender-segregated context, student responses have been separated by gender for comparison in Tables 30 and 31.[18] At school, both Year 4 boys and girls are most positive about playing instruments, with no boys indicating a negative response, and least positive about composition. Boys indicate a greater enjoyment of all musical activities in comparison with the girls, and a hundred percent of boys feel positive about doing more music as they get older, while a third of girls recorded a negative response to the same question. Boys also indicated significantly higher participation rates in musical activities outside of school, except for dancing.

[18] Caution should be exercised when drawing conclusion from these results as the gender separation further reduces the numbers in each category, with the population already being relatively small.

Table 30.
Summary of CGS girls' responses and boys' responses on section 2 of the survey (in red and green respectively) in comparison with student responses in the NEMP 2008 Music Survey for Year 4 students (in black), as percentages. (Girls = 9 students; boys = 12 students).

1. How much do you like doing music at school?	☺	😐	☹	😣
	56 58 61	22 42 30	22 0 6	0 0 3
2. How often do you **do** these things in music at school?	**Lots**	**Quite often**	**Sometimes**	**Never**
Singing	44 45 22	33 27 28	0 27 45	22 0 5
Playing instruments	11 55 18	44 9 19	33 36 47	11 0 16
Listening to music	25 10 45	13 70 25	63 20 26	0 0 4
Dancing/moving to music	33 18 26	33 27 21	11 55 42	22 0 11
Making up music	22 0 19	11 10 12	33 70 35	33 20 34
3. How much do you **like** doing these things in music at school?	☺	😐	☹	😣
Singing	67 27 51	0 55 29	11 18 10	22 0 10
Playing instruments	33 50 63	56 50 22	11 0 10	0 0 5
Listening to music	33 75 67	44 17 23	11 8 7	11 0 3
Dancing/moving to music	33 36 46	11 27 28	33 27 16	22 9 10
Making up music	33 40 47	11 20 22	22 20 14	33 20 17
4. How much time out of school do you **do** these things in music?	**Lots**	**Quite often**	**Sometimes**	**Never**
Singing	33 33 32	11 33 20	22 17 28	33 17 20
Playing instruments	33 27 22	22 45 18	44 27 31	0 0 29
Listening to music	0 58 59	25 25 20	63 17 17	13 0 4
Dancing/moving to music	33 18 34	22 9 18	22 55 28	22 18 20
Making up music	22 33 24	0 11 14	11 44 29	67 11 33
5. How much do you **like** doing these things out of school time?	☺	😐	☹	😣
Singing	44 30 52	22 50 21	22 20 13	11 0 14
Playing instruments	44 40 48	22 30 27	33 10 14	0 20 11
Listening to music	22 64 72	67 27 20	11 0 4	0 9 4
Dancing/moving to music	44 40 49	11 30 19	0 0 16	44 30 16
Making up music	22 50 42	22 20 23	0 10 14	56 20 21
6. How do you feel about learning or doing more music as you get older?	☺	😐	☹	😣
	33 75 62	33 25 24	11 0 10	22 0 4

Table 31.
Summary of CGS girls' responses and boys' responses on section 2 of the survey (in red and green respectively) in comparison with student responses in the NEMP 2008 Music Survey for Year 8 students (in black), as percentages. (Girls = 10 students; boys = 14 students).

1. How much do you like doing music at school?	☺	😐	☹	😣
	30 43 40	70 50 44	0 7 12	0 0 4
2. How often do you **do** these things in music at school?	**Lots**	**Quite often**	**Sometimes**	**Never**
Singing	90 43 14	0 29 27	0 21 46	10 7 13
Playing instruments	30 36 17	40 50 21	30 7 46	0 7 16
Listening to music	40 50 34	30 21 30	30 29 32	0 0 4
Dancing/moving to music	20 14 15	20 0 19	50 79 47	10 7 19
Making up music	0 21 9	10 36 19	60 43 43	30 0 29
3. How much do you **like** doing these things in music at school?	☺	😐	☹	😣
Singing	40 36 23	30 29 36	20 29 23	10 7 18
Playing instruments	40 50 47	40 36 36	20 14 12	0 0 5
Listening to music	70 50 65	30 36 27	0 14 7	0 0 1
Dancing/moving to music	60 14 30	30 21 31	0 57 24	10 7 15
Making up music	30 43 29	30 36 38	30 14 21	10 7 12
4. How much time out of school do you **do** these things in music?	**Lots**	**Quite often**	**Sometimes**	**Never**
Singing	40 21 20	30 21 20	20 50 35	10 7 25
Playing instruments	20 36 17	30 29 18	30 21 35	20 14 30
Listening to music	70 64 67	30 29 21	0 7 11	0 0 1
Dancing/moving to music	40 0 23	10 14 19	20 21 33	30 64 25
Making up music	10 21 10	0 14 14	40 29 38	50 36 38
5. How much do you **like** doing these things out of school time?	☺	😐	☹	😣
Singing	44 14 35	33 50 26	11 21 20	11 14 19
Playing instruments	20 36 38	50 50 28	30 0 21	0 14 13
Listening to music	90 79 83	10 14 15	0 7 2	0 0 0
Dancing/moving to music	50 7 34	20 14 26	20 36 23	10 43 17
Making up music	13 36 21	37 21 27	25 29 30	25 14 22
6. How do you feel about learning or doing more music as you get older?	☺	😐	☹	😣
	30 43 46	60 43 39	10 7 12	0 7 3

At school, Year 8 boys are more positive about playing instruments and composition in comparison with the girls. They are least positive about dancing. Girls are most positive about listening to music and least positive about composition. Out of school, boys indicate a higher rate of participation in playing instruments and composition than the girls. Both gender groups show a decline in musical engagement outside of school when compared with Year 4, apart from in listening to music. Boys and girls both feel positive about doing more music as they get older, 86% and 90% respectively.

Survey section 3

Music lessons

- 14 students in Year 4 (67%) and 16 students in Year 8 (67%) indicate that they take lessons at school. At both year levels, only 3 students have never tried music lessons in school.
- 5 students in Year 4 (24%) and 4 students in Year 8 (17%) take lessons out of school.
- Only two students in Year 4 (10%) and one student in Year 8 (4%) indicate that they have never tried lessons in or out of school.

Membership of music groups in school

Year 4

- 67% of students report belonging to a music group at school.
- 13 students indicated membership of a choir and 6 students belong to multiple groups.
- 7 students are not members of a school music group.

Year 8

- 92% of Year 8 students report belonging to a music group at school.
- Only one student does not belong to a group, two belong to a single group, and one student did not answer the question.
- 3 students indicated membership of 5 groups.
- Apart from the category for "Other," all Year 8 students have been members of their groups for more than one year.
- The distribution of membership across groups is summarised in Figure 15 (below).

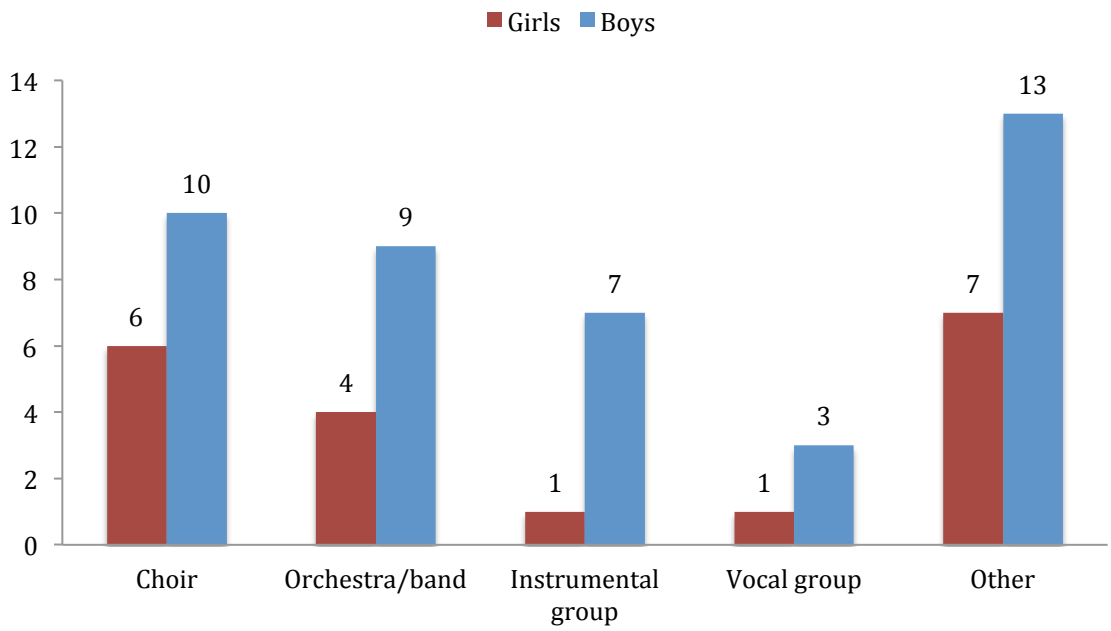

Figure 15. Numbers of CGS students reporting membership of school music groups for boys and girls in Year 8 (an individual student may be represented in multiple columns).

Membership of music groups out of school. 7 students in Year 4 and 4 students in Year 8 indicate that they belong to a music group outside of school. In

the 2008 NEMP survey, students were asked to indicate whether they learned music or belonged to a music group outside of school (Crooks et al., 2009, pp. 36, 37). Students in Year 4 at CGS have higher numbers of students participating in music outside of school, compared with the NEMP sample. Year 8 students indicate lower levels of out of school music, but this may be as a result of the extremely high participation rates in school. Note that participation in music lessons and group membership were two separate questions in the CGS survey.

Table 32.
Participation at CGS in out of school music compared with NEMP (Crooks et al., 2009).

NEMP sample (2008)		The Cathedral Grammar School			
Year 4 students participating in out of school music lessons **or** groups	25%	Year 4 students participating in out of school music **lessons**	24%	Year 4 students participating in out of school music **groups**	33%
Year 8 students participating in out of school music lessons **or** groups	30%	Year 8 students participating in out of school music **lessons**	17%	Year 8 students participating in out of school music **groups**	17%

Music in the home. 57% of Year 4 students and 71% of Year 8 students report that members of household play an instrument. Figures 16 and 17 show student responses to the question of how often singing is heard in their households.

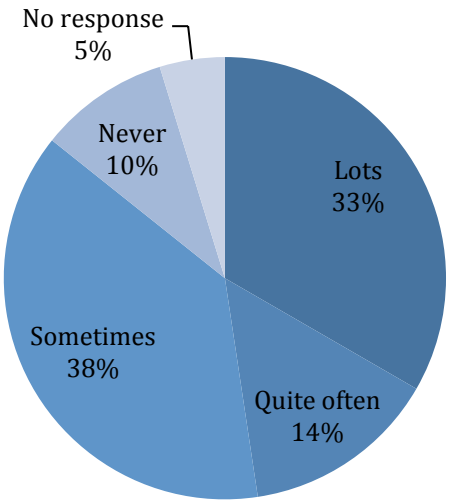

Figure 16. Frequency with which CGS Year 4 students report hearing singing in their homes.

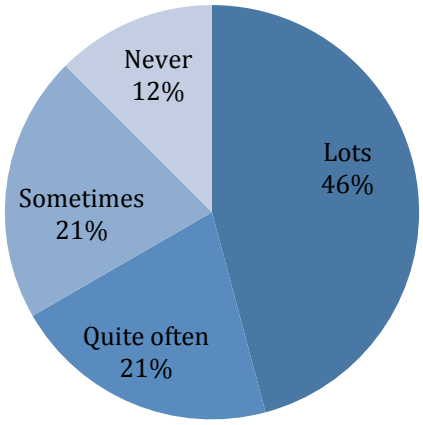

Figure 17. Frequency with which CGS Year 8 students report hearing singing in their homes.

Reasons for taking up an instrument. 21 Year 8 students and 15 Year 4 students responded to question 7: "If you have ever learned an instrument (including singing), why did you choose to learn an instrument?" This was presented as an open question and student responses were grouped into similar

categories for tabulation afterwards (Tables 33 and 34). Among the Year 8 students, five (one girl and four boys) mentioned of pressure from home to take up an instrument. Of these five, four are still taking lessons.

Table 33.
CGS Year 4 responses to section 3, question 7.

Reasons for taking up an instrument (Year 4)[19]	**No. of students**
Fun/enjoyment	2
I don't know	2
Like the sound of a particular instrument	2
Love music	1
Because of the teacher	1
Cool	1
Felt bored	1
I just want to	1
Interesting	1
It makes you think	1
To do more things	1
To see what it's like	1

Table 34.
CGS Year 8 responses to section 3, question 7.

Reasons for taking up an instrument (Year 8)[20]	**No. of students**
Pressure from a parent	5
To learn a new skill	4
Family members play/sing	3
Fun/enjoyment	3
Make friends/be with friends	2
Felt inspired	1
I just want to	1
Inspired by a favourite artist	1
Keeps me out of trouble	1
Like singing/particular instrument	1
Love music	1
To fill in time	1
To join a music group	1
Took up playing at another school	1

Subject rankings. Music was the fifth most popular subject in the NEMP 2008 subject rankings for both Year 4 and Year 8 students (Crooks et al., 2009). At CGS, among the 6 students in Year 4 who rate music in their top three subjects, one student places music in the number one position (Figure 18). One student ranked music at the bottom of their list and one does not mention music

[19] Students responded in sentence form to the open question and responses have been grouped into similar categories for ease of interpretation. A student may have given more than one reason and could be represented within multiple categories.

[20] Students responded in sentence form to the open question and responses have been grouped into similar categories for ease of interpretation. A student may have given more than one reason and could be represented within multiple categories.

at all. The most popular subjects among Year 4 students were art, mathematics and science. The majority of students (62%) ranked music somewhere in the middle of their list.

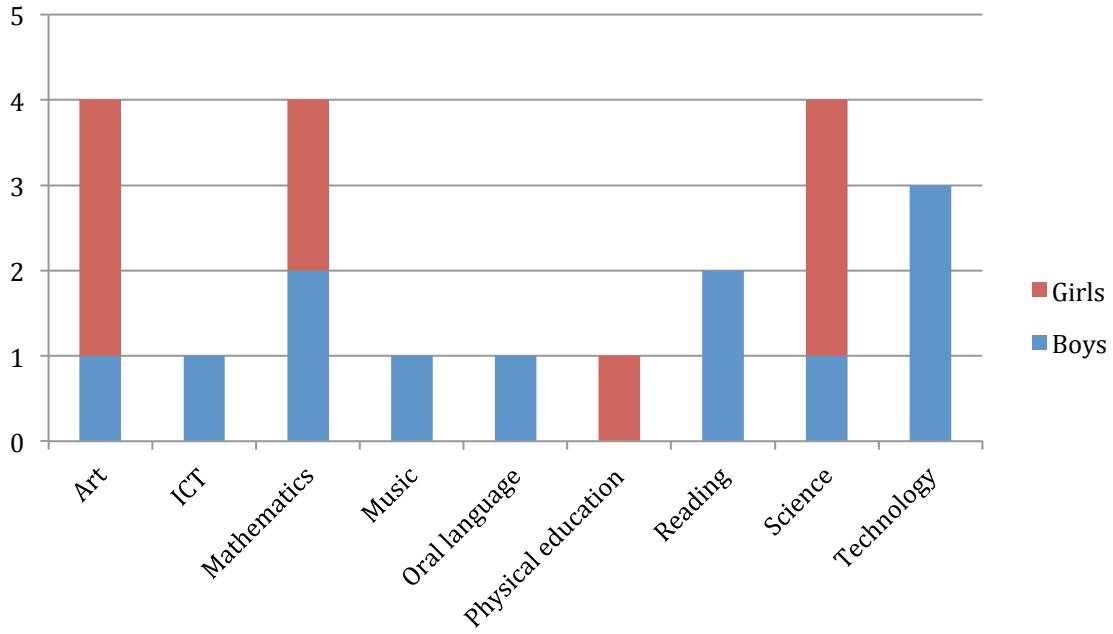

Figure 18. Number of CGS Year 4 students indicating each subject as their favourite, with boys' and girls' preferences indicated.

Among the 6 students in Year 8 who rate music in their top three subjects, three students place music in the number one position (Figure 19). Three students ranked music at the bottom of their list and two do not mention music at all. The most popular subject among Year 8 students was physical education, however girls preferred art. The majority of students (54%) ranked music somewhere in the middle of their list.

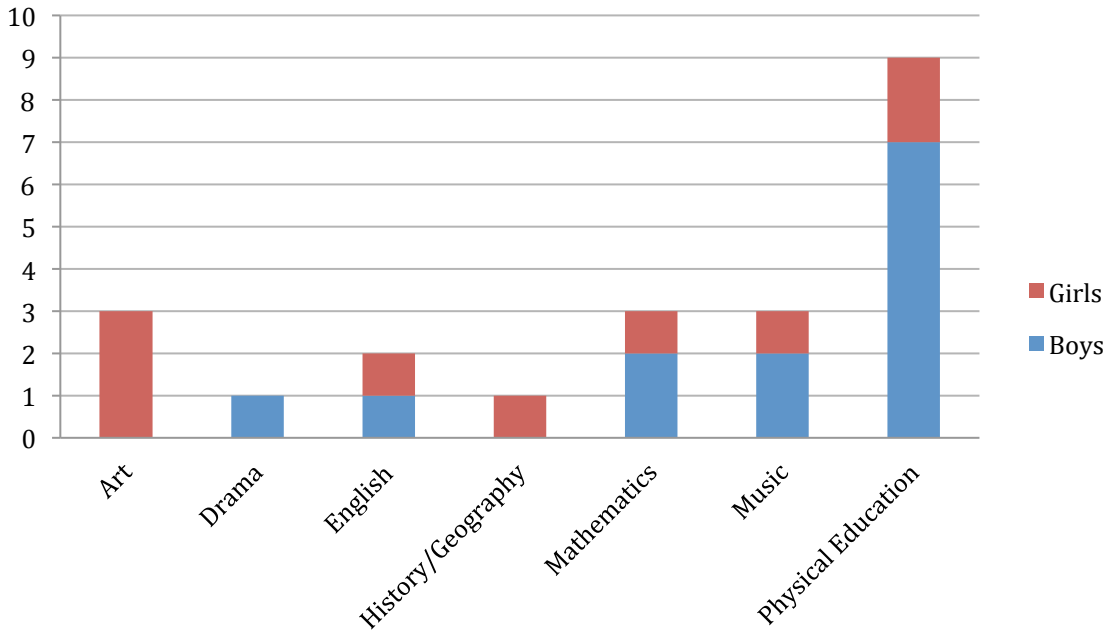

Figure 19. Number of CGS Year 8 students indicating each subject as their favourite, with boys' and girls' preferences indicated.

Summary

Music is valued at CGS and opportunities exist for every student to participate. Year 8 students indicate levels of enjoyment comparable or higher than the NEMP for all activities, except dancing. While Year 4 students' attitude to specific activities at school is below the NEMP results, when the genders are separated, the boys' attitude is more positive than the girls', and far higher for singing and playing instruments. The girls' attitude improves in Year 8, although boys still have a more positive attitude to playing instruments and composition. In general, Year 8 students indicate greater enjoyment of music at school than the younger students, in contrast to the usual trend for a decline in attitude with age, evident within the NEMP results, and studies like Broquist (1961), Nolin (1973), and Phillips (2003).

Despite the subject rankings showing a perceived lack of enthusiasm for music, membership of school music groups is very high, particularly in Year 8 (92%). Music is so widely participated in, and given a position of such importance, that students may elect to participate where they might normally not have. Reasons for taking up instrumental or vocal lessons varied widely, but the majority of students did not indicate pressure from a parent or the school.

Scholarships for music are sought-after and indicate the school's high regard for musical achievement. Boys are valued in music, with choristers occupying a position of esteem, and separate boys' and girls' choirs reinforce that singing is for everyone. While specialists teach music, music is not presented as an elite subject: it is noted that a number of generalist teachers play instruments and the junior school music specialist also works as a generalist for most of her loading. A majority of students indicate that members of their household play instruments and singing is heard often at home. Both year levels report more frequent engagement in singing and playing instruments out of school than the NEMP 2008 results.

Chapter Seven

Case Study: Chisnallwood Intermediate School

"No other schools have a department like this one and I like how there are a lot of things to learn." – Year 8 orchestra member

School Profile

Chisnallwood Intermediate School (CIS), was identified by all the experts consulted as a model of a school with an "acknowledged effective music programme." CIS is a large, decile 5 intermediate school in the eastern suburb of Avondale, Christchurch. Of the 750 students enrolled, 75% identify as New Zealand European, with the next largest ethnic group being Māori, at 16% (Education Review Office, 2012). While many schools in the eastern suburbs are of a lower decile, CIS's rating reflects that the school attracts students from a variety of socio-economic backgrounds and geographic areas. Approximately two thirds of students attending CIS are zoned for other clusters (Ministry of Education, 2013b) and the school draws on more than thirty feeder primary schools from diverse areas (Chisnallwood Intermediate School, 2010). The school has a positive public image and many students travel out of zone to benefit from the many extracurricular opportunities, including the extensive music programme. According to the school website, CIS is "[r]ecognised as a leader in its field, [and] is nationally renowned for its achievements particularly in the areas of music, the arts, sport and all academic endeavours." The Education Review Office (ERO) report notes that features of the school's

curriculum include "a wide range of opportunities for students to achieve academic, cultural and sporting success, within and beyond the school" and "the variety of programmes taught by specialist teachers and tutors" (Education Review Office, 2012). All administrative, management, teaching and support staff spoken to while visiting CIS were strongly supportive of the school and proud of the music department and the music students' achievements.

The Impact of the 2010/2011 Earthquakes

In September 2010 and February 2011, Christchurch was struck by powerful earthquakes that had a major impact on schools in Canterbury. In the 6.3 magnitude earthquake on 22 February 2011, 185 people lost their lives and extensive damage was sustained to infrastructure including power, water, sewerage, and communications disruptions, lasting for weeks in a number of areas (Potangaroa, Wilkinson, Zare, & Steinfort, 2011). After both events, the Ministry of Education closed all schools to allow for the assessment of structural safety of buildings and to ensure adequate access to water, power and toilet facilities. The central business district and eastern suburbs, including Avondale where CIS is situated, were impacted heavily by severe liquefaction[21] and more extensive damage than other areas of the city. Some schools remained shut for several weeks (Education Review Office, 2013a) – the first school reopened two weeks after the event (Copeland, 2011) – and, as aftershocks continued to cause damage and stress, the effect on school rolls were felt almost immediately. Within days of the earthquake, as the Ministry of Education released the

[21] The Merriam-Webster dictionary defines soil liquefaction as the "conversion of soil into a fluidlike mass during an earthquake or other seismic event." http://www.merriam-webster.com/dictionary/liquefaction Retrieved 12 December 2013.

information that some school buildings were so badly damaged that they would have to be rebuilt, parents began enrolling their children at schools outside of Christchurch (Fletcher, 2011). At the height of post-earthquake roll drops 10,207 Christchurch students were enrolled outside of the city, with about a third of those students returning by May 2011 (T. Law, 2011). The ability to reopen schools was not only dependent on the physical condition of the buildings, as then-Education Minister Anne Tolley noted: "There's also the infrastructure, the roading network for people to get there and staffing as well" (Fletcher, 2011).

While many students left Christchurch or moved to a different suburb as families relocated, the immediate problem of providing access to schools was dealt with through a temporary amendment to the Education Act 1989. Displaced students were allowed to continue attending their current school regardless of whether the school had a prescribed enrolment zone and those schools could accept students who did not fall within their "home zone" (Canterbury Earthquake (Education Act) Order 2011). In addition, this amendment allowed for flexibility in schools' hours of operation, allowing schools to set up "site sharing" agreements:

> The nine relocating schools (two primary, one intermediate and six secondary) thus became 'guest' schools, sharing a school site and facilities with one or more 'host' schools (one special, one primary, two intermediate and five secondary) that had been less affected by the earthquakes" (Ham, Cathro, Winter, & Winter, 2012, p. 1).

Matters were further complicated as the reduction in school rolls affected funding allocation to schools, resulting in teacher job losses ("Axe falls on Christchurch teacher jobs," 2012).

On 18 September 2012, the Ministry of Education released a document entitled *Proposals for future of Christchurch schools*, outlining the Ministry's plan to address the changing needs within the education sector. Seven schools would have to relocate, eighteen schools were proposed for merger, and thirteen schools for closure, including four intermediate schools. A further five schools in the Aranui cluster, including CIS, were to close in order to establish a new Years 1 to 13 campus (Ministry of Education, 2012a). Education Minister Hekia Parata explained that "all of these proposals are made in the context of a land and building assessment, movement of people, educational achievement, both pre-quake and post-quake, diversity of provision across the network, and a system-wide lift in achievement" ("The Christchurch conundrum," 2012). While two schools volunteered for closure, and the roll of five schools had reduced to under fifty students, other communities affected by the proposed closures were furious: "Outrage, tears, and protests from the Cantabrian community followed the recent announcement over plans to close and merge schools. Confused parents, bewildered students, angry principals, and upset teachers have dominated the media aftermath of the great education renewal for greater Christchurch" ("How to $pend a billion dollars," 2012) .

For many children, in the ongoing trauma of aftershocks and uncertainty around housing, their school provided the stability they lacked. Shirlaw (2014) notes,

> In a secular society schools frequently represent the heart or centre of a community; in the absence of a shared religion they become an important place of gathering. And, even under normal circumstances, children form significant emotional attachments to their school. In post-earthquake Christchurch both of these roles were and continue to be enhanced. (p.10).

The school's "role as the 'glue' that holds a community together through the response and recovery phases is a strong theme in the literature" (Mutch, 2014, p. 19) and any significant changes to patterns of schooling after a disaster, even just the threat of school closure, could have an impact on the mental health of children: "[L]ong-term problems after a natural disaster are more likely to be seen in children whose schools are unable to return to 'normal' and who have to, for example, relocate or introduce timetable or programme changes as a result" (Shirlaw, 2014, p. 9).

Community Response

While roll reduction and changes in suburban growth patterns made changes to the city's schools essential, parents and other members of the CIS community responded in defence of their school, emphasising a need for continuity in schooling following the earthquakes, the value they placed on intermediate schools in general and, in particular, the success CIS had achieved and continued to achieve, despite disruptions and uncertainty, in terms of its

music programme. In a paper presented at the International Society for Music Education (ISME) conference in Greece, 2012, the director of the school's music programme stated that, in the wake of the earthquakes, "the music programme provided a focal point for students" (Bell, 2012b, p. 3) and that student achievement in music improved considerably during this period. She reported that while the main school roll dropped from 830 to 746 students, enrolments in the music programme had increased by 65.

The school contracted a market researcher to investigate the community's views on the proposed merging of the five schools into a "super school." Mann (2013) states, "Research First found that 95 per cent of respondents did not support the super school and 93 per cent said that it would not meet their needs any better than the current schools were." Parents were reported to be considering relocation as an option if the proposal went ahead.

Members of the Chisnallwood community expressed their support for the school through online petitions and awareness campaigns, for example at www.activism.com and www.saveourschoolsnz.wordpress.com/tag/Chisnallwood.
Letters were published in Christchurch newspaper *The Press* to support the unique opportunity that the music programme offered to this age group (Barrell, 2013) and members of the community joined in school closure protest rallies, with supporters numbering in the thousands ("Christchurch protest demands end to school closures," 2012) . In consultation meetings with the community,

CIS staff received overwhelming support. The CIS 2012 music report outlines the community response:

> This year has had unforeseen stress due to the proposed mergers and closures of Christchurch schools, but what has come through loud and clear in the community meetings is the strong value the community place on the unique music opportunities offered to their children at Chisnallwood. We have been given wonderful support from the school, parents, community and from around NZ and the students have continued to excel and exceed expectations in music. (Bell, 2012a).

On 22 May 2013, in an apparent reconsideration of its position, the Ministry of Education announced that CIS would remain open at their current site, with a review in 2020, while the other four schools proposed for the merger would remain open until 2017 (Ministry of Education, 2013b).

The Organisation, Scope and Accessibility of the Music Programme

Music at CIS is primarily run as a co-curricular programme, with general music being taught on a syndicate by syndicate basis at the discretion of the classroom teachers, without the involvement of the music director. The music programme[22] has three main components:

[22] Hereafter "the music programme" refers to the co-curricular programme run by the music director in the Performing Arts Centre.

Table 35.
Components of the music programme at CIS.

Tuition	Flute, clarinet, saxophone, trumpet, French horn, trombone, violin, cello, guitar ("general," classical, electric or bass), drums, piano, keyboard, recorder, oboe, bassoon, recorder, vocal and songwriting tuition.
Ensembles/groups	Vocal groups: choir, rock bands. Instrumental groups: orchestra, jazz band, ukulele band, percussion ensemble, recorder ensemble, Irish band, rock bands, flute ensemble, brass group, string ensemble, and chamber groups. Cultural performance groups.
Ancillary performing arts programme	Sound technology, theory club, hip hop, computer music, technical skills (including staging, lighting and recording).

Tuition

Tuition is provided by eighteen music tutors on a range of instruments, including traditional orchestral instruments, classical or rock guitar, drums, saxophone, recorder, and voice. The director of music actively supports students who want to pursue less usual musical interests and regularly finds tutors to match the needs of individual students.

At the start of each school year, the tutors perform at assembly so that new students can experience the sound of the instruments played professionally. Students can then enrol for music lessons and begin tuition as early as the second week of the first term, and can continue enrolling throughout the year as their interests develop. In addition, students in Year 7 take the "Measures of Musical Ability" test (Bentley, 1966) to allow the director to identify those who

may have an aptitude for music: “we pick kids out that aren’t learning that should be” (J. Bell, personal communication, October 31, 2013). These students are then actively encouraged to take up instrumental or vocal tuition.

While many students are able to pay for lessons privately, financial hardship is not a barrier. Students may choose to participate in group lessons which are charged at a lower cost to each student and a music scholarship is awarded annually to provide financial support to a student who already excels in music. In addition, the music department runs a sponsorship scheme that allows children to take up lessons at a subsidised rate, or even at no cost, and provides the opportunity for the wider community to be actively involved in a meaningful way in maintaining the music programme. The use of volunteers, for example in theory club and Irish band, also allows for provision of a greater variety of options and no charge for many activities.

Ensembles/Music Groups

Groups at CIS make music in a wide range of styles and cater for ability levels from beginner to advanced. Music groups may be formed to complement the skills being developed in music lessons, for example ensembles for flutes, brass, recorders, or strings, and are usually taught by a tutor involved in teaching the particular instrument. Other groups focus on the development of ensemble skills, for example rock bands, choir and chamber groups.

Many groups do not require students to be involved in tuition. The percussion ensemble consists of a combination of students who are taking

lessons and others who are simply interested in playing percussion. Māori and Pasifika cultural groups, the ukulele band and the choir do not require auditions or other involvement in the music programme.

Where a group of students, or sometimes an individual, has a particular interest, a group may be formed to cater to that need. The particular strengths of individual student cohorts is reflected in the type and quality of groups that are formed – at one stage a number of international students from Korea resulted in a high quality of classical chamber music.

The largest groups are the orchestra and the jazz band. The orchestra is open to students as soon as they have basic music reading skills and attracts the greatest number of students. The director arranges much of the music specifically to cater for the range of abilities and students' input into music selection is encouraged. The jazz band maintains a very high standard, as evidenced through numerous awards at events like JazzQuest and the New Zealand School of Music Jazz Festival. Towards the end of the year, student groups perform concerts for Year 6 students at local contributing schools to interest students in attending at CIS and to inspire involvement in music groups.

It is important to note that intermediate schools have a complete turnover of students every two years. Conductors are not able to rely on students who have been members of a group for many years in this context and a model of working up to playing in an ensemble is not an option because of the timeframe.

Ancillary Performing Arts Programme

Instruction is offered in a range of areas that are complementary to the performing arts in general, including theory club, music technology, stage production skills and access to dance classes.

Theory club is run out of school hours on Friday afternoons. The club was started to address an identified need for a better knowledge of music theory and to "take away any stigma of theory being 'boring'" (Bell, 2013a). Students work informally at a level appropriate to them, at their own pace, and staff are available to mark work and provide assistance. Afternoon tea is provided and the session concludes with a game for the whole group. The club draws around 40 students per session, some who do not attend CIS, and is run by volunteers at almost no cost to students – students purchase their own theory book and pay for exams if they wish to take them.

Access to a wide range of music software tools to support composition, arrangement, and recording is available. In addition, the bi-annual school production or film is an opportunity for music students and students involved in broader performing arts areas to integrate their skills in an authentic context.

Staffing of the Programme

The music director's initial contact with the school was in 1998, while her son attended there. After volunteering as a tutor for a group for a year, she took over the music specialist role in 1999. The position had a 0.3 FTE loading, or one and a half days, although the director admits she worked far more hours than

what she was paid for. The loading was gradually increased until she was employed full time (J. Bell, personal communication, October 31, 2013).

During the last decade of intense growth in the music programme, the director noted the critical role the school leadership team plays in maintaining a programme like this. She has been fortunate that the same principal has been in the role for the duration of her connection with the school. The support and vision of CIS's leadership team in establishing this programme, among other contributions, has been acknowledged in a report on the school as an innovative learning space:

> A long term member of the board of trustees says that the board and principal have worked together to lift the reputation of the school through quality teaching in excellent facilities. They had funded a full time guidance counsellor, music director, physical education specialists and installed eight interactive whiteboards and 'heaps' of data projectors (Ministry of Education, 2007a, p. 2).

The music director manages a large department. She is responsible for coordinating tuition, performances and venue usage and teaching the large groups, like orchestra, jazz band, and theory club. The music director is accountable to the school board of trustees and is appraised annually. She produces a yearly report on the achievements of the department and sets goals for the following year. A part-time assistant is funded to provide support to the programme director, mostly in an administrative capacity, but also with a

requirement to accompany groups, supervise students and organise resources as appropriate.

The number of instrumental and vocal tutors varies in accordance with the needs and interests of the students, as well as the availability of teaching staff. Post-earthquake road conditions and on-going repairs have had an adverse effect on some tutors' ability and willingness to travel to the school. The school supports tutors in a variety of ways, for example invoicing for lessons upon request. No hire is charged for use of the teaching spaces, which also reduces the administration time that would be required if room payments had to be processed.

The music director's passion for engaging and empowering intermediate-aged students in music is a key factor in the success of this programme. Her commitment is evident in the time spent at school and the extensive use of material that has been personally arranged to accommodate the abilities and interests of her students. Whenever she is overseas, the director visits schools, at her own expense, to observe and discuss music programmes in order to more effectively expand on and evaluate the success of the CIS programme (J. Bell, personal communication, October 31, 2013).

Resourcing the Programme

Students are able to hire instruments directly from the school at lower rates than those charged by music shops. The music director purchases instruments from second-hand shops, and the income from hire instruments

allows the school to maintain the hire collection, as well as to purchase additional instruments. In addition, a number of instruments have been donated to the school (Bell, 2012a, p. 3). The departmental assistant indicated that instrumental resources, like a class set of ukuleles, are available when classroom teachers want to borrow them and that some teachers do make use of the instruments.

The purpose-built performing arts centre is located next to the school's main hall. The building was funded from two sources – bulk funding from the government that could be allocated to projects at the school's discretion, not all of which was spent on music facilities, and funding from international students (Ministry of Education, 2007a). The facilities, completed in 2006, include:

- Four sound-proofed teaching rooms, including a dedicated space for drum lessons;
- The large concert room – big enough to house the 70-piece orchestra rehearsals and smaller concerts;
- A computer room where students can access a range of music software programmes;
- A recording studio adjacent to the larger performance spaces, but with connections to the other rooms;
- The media room, mirrored for use in dance lessons.

Figure 20. Floor plan of the CIS performing arts centre (Ministry of Education, 2007a).

Every room has internet access and audio equipment for tutors and the larger, multipurpose spaces have data projectors. A foyer, an office equipped with a photocopier, toilet facilities and a kitchen space for use by teaching staff and for smaller-scale catering make the performing arts centre suitable for a range of events, including performances, conferences and workshops. While the school only charges nominally for use of the building, hiring out the facilities is another source of income for the music department. In a gesture of goodwill, the school has allowed groups to use the venue free of charge following the earthquakes. Tutors who work at the school may also use the venue at no charge.

The extensive facilities for using technology in the music classroom have also enabled CIS to provide opportunities to intermediate students that are often

reserved for high school students. It has also made the the school a suitable space to provide professional development opportunities in music technology to teachers in the Christchurch area (Music Education New Zealand Aotearoa, n.d.).

Significance of the Music Programme

The music programme is promoted as a significant factor in drawing students to the school and is highlighted on the school website and promotional material. Christchurch Educated, a group that promotes study in Christchurch to potential international students, describes CIS as a school that has "an award winning music department and offers opportunities to study music while developing [E]nglish fluency" (Christchurch Educated, 2014).

The school has a reputation locally and nationally, with the music director and CIS featuring in publications like *Random Notes* (Bell, 2013a, 2013b), a magazine described as providing inspiration, information and resources for music teachers. In 2006, the CIS music programme and director were selected to participate in a professional development and action-research programme entitled "New Zealand case studies in effective utilisation of ICT in arts learning" (Dunmill, 2006). The study highlighted resources and methods used and outcomes achieved by the students, with an in-depth report presented on each of the participating schools. The Ministry of Education produced a report on CIS, highlighting the school's innovative learning spaces, including the performing arts centre (Ministry of Education, 2007a). Comments by the principal illustrate how rapidly the programme grew and how significant it is for the image of the school: "In the case of the performing arts centre we were originally just looking

for space for our four itinerant teachers and their classes. The music programme, centre and staff have proved so successful that now there are 16 itinerant teachers, 300 pupils studying music, and the school has national standing in performance music" (Ministry of Education, 2007a, p. 1). Since the new facilities have been completed, "the school reports a big fall in the amount of vandalism and a big increase in respect for the school amongst students and community" (Ministry of Education, 2007a, p. 4).

Students have numerous opportunities to perform and the school's music groups have performed well in competitions, both regionally and nationally, including at BandQuest, JazzQuest, the New Zealand School of Music Jazz Festival in Wellington and Pasifika Beats. A number of these events are aimed primarily at high school groups, and it is unusual for intermediate students not only to participate, but also to receive commendations and awards. CIS music groups have a high profile within the local community and have performed for events like the New Zealand Educational Institute (NZEI) graduation ceremony, Child Cancer fundraising ball and Christchurch Symphony Orchestra Christmas concert.

Further evidence of the high regard the programme is held in is the Ministry of Education's case studies and reports featuring the school, for example Arts Online[23] highlighted the school's cross-curricular film project, "Truth or Dare," as part of the Digistories 2008 series (Arts Online, 2008).

[23] Arts Online is the Ministry of Education's online communication network and resource collection for teachers of the arts.

Affective Outcomes: Student Surveys

Data Collection

On-site data collection during 2013 consisted of formal surveys of all Year 8 students, an interview with the director of the music programme, informal discussions with the assistant in the music department, informal observations and discussions with teachers and students while conducting surveys and an additional survey for orchestra members. A total of 338 students were surveyed across twelve classes over two days and, of the 50 students who were absent, 31 completed the surveys subsequently with the help of the departmental assistant.

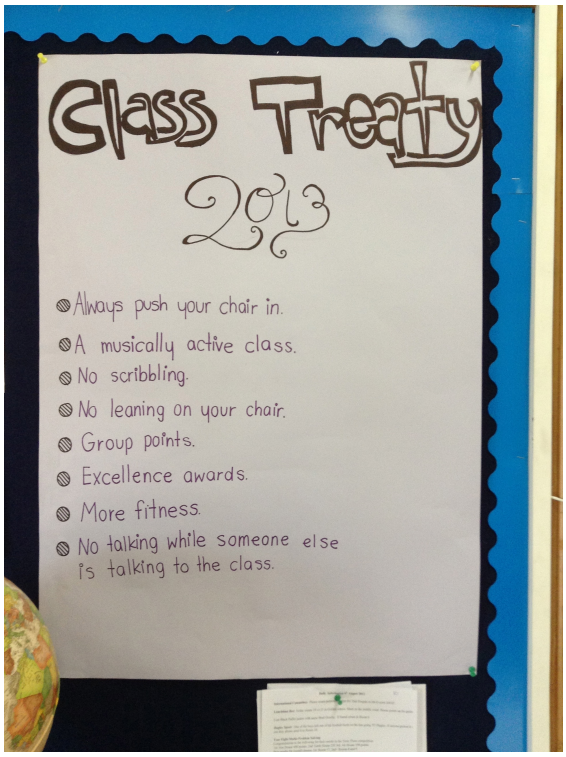

Figure 21. A class "treaty" showing active support for music in a CIS Year 8 class.

Results

Survey section 1

The school has a high retention rate, with 96% of students who responded completing both intermediate years at CIS.

Table 36.
Summary of data collected in survey section 1 (Year 8, CIS) (N=338).

	Gender		Age (years)			Ethnicity[24]			Years at CIS		
	Boys	**Girls**	**11**	**12**	**13**	**Māori**	**NZ European**	**Other**	**2**	**1**	**<1**
No.	170	168	1	235	102	31	224	83	324	6	8
%	50	50	<1	70	30	9	66	25	96	2	2

Survey section 2

Students at CIS indicate lower levels of enjoyment of music in general compared with the most recent NEMP data (see Table 37). Fewer students at CIS report participating frequently in music at school, with around half of students indicating that they never play instruments or engage in composition-based activities. The activity with the highest reported frequency is listening to music, and the lowest is composition. Students report spending more time engaged in all musical activities out of school than at school. When the two highest frequency categories are combined, participation in music-making out of school is comparable with national data for singing, listening to music and composition and lower for playing instruments and dancing.

[24] Students were able to select all ethnicities they identify with, resulting in 26 combinations. Reported here are all students who identified as NZ European or Māori (most common categories), even in combination with another ethnicity.

CIS students' enjoyment of musical activities at school is lower than the national data for most areas, except listening to music, when the two most positive categories are combined. Compared with responses for out of school music, students report higher enjoyment of playing instruments at school and similar levels for dancing and composition, but a greater enjoyment of listening to music and singing out of school. Composition is the least liked activity and listening to music the most liked in either context.

Table 37.
Summary of CIS student responses on section 2 (in black) compared with student responses in the NEMP 2008 Music Survey (Crooks et al., 2009) for Year 8 students (in blue), as percentages (N=338).

1. How much do you like doing music at school?	☺	😐	☹	😣
	34 40	**43** 44	**19** 12	**4** 4
2. How often do you **do** these things in music at school?	**Lots**	**Quite often**	**Sometimes**	**Never**
Singing	**9** 14	**14** 27	**43** 46	**32** 13
Playing instruments	**10** 17	**11** 21	**33** 46	**45** 16
Listening to music	**23** 34	**32** 30	**39** 32	**5** 4
Dancing/moving to music	**10** 15	**18** 19	**45** 47	**26** 19
Making up music	**4** 9	**6** 19	**33** 43	**55** 29
3. How much do you **like** doing these things in music at school?	☺	😐	☹	😣
Singing	**21** 23	**27** 36	**29** 23	**21** 18
Playing instruments	**27** 47	**28** 36	**28** 12	**15** 5
Listening to music	**61** 65	**29** 27	**8** 7	**1** 1
Dancing/moving to music	**19** 30	**31** 31	**30** 24	**19** 15
Making up music	**12** 29	**25** 38	**34** 21	**26** 12
4. How much time out of school do you **do** these things in music?	**Lots**	**Quite often**	**Sometimes**	**Never**
Singing	**25** 20	**14** 20	**30** 35	**30** 25
Playing instruments	**17** 17	**13** 18	**25** 35	**45** 30
Listening to music	**70** 67	**19** 21	**8** 11	**2** 1
Dancing/moving to music	**23** 23	**11** 19	**33** 33	**32** 25
Making up music	**11** 10	**11** 14	**22** 38	**54** 38
5. How much do you **like** doing these things out of school time?	☺	😐	☹	😣
Singing	**34** 35	**25** 26	**20** 20	**20** 19
Playing instruments	**29** 38	**21** 28	**21** 21	**29** 13
Listening to music	**82** 83	**12** 15	**5** 2	**0.3** 0
Dancing/moving to music	**28** 34	**21** 26	**28** 23	**22** 17
Making up music	**16** 21	**22** 27	**25** 30	**36** 22
6. How do you feel about learning or doing more music as you get older?	☺	😐	☹	😣
	37 46	**36** 39	**22** 12	**4** 3

There appears to be a relationship between reported frequency of activities at school and the extent to which these are enjoyed for both extreme positive and extreme negative responses (Tables 38 and 39). The only exception is listening to music, but the number of students indicating the frequency of this activity as "never" is very low (5%).

Table 38.
Summary of CIS students reporting the frequency of each musical activity at school as "lots," compared with their attitudes to the same activity.[25]

	☺	😊	☹	😣	**Total**
Singing	28 (82%)	5 (15%)	1 (3%)	0	**34**
Playing instruments	36 (100%)	0	0	0	**36**
Listening	75 (94%)	3 (4%)	1 (1%)	0	**80**
Dancing	27 (77%)	7 (20%)	0	0	**35**
Composing	10 (71%)	4 (29%)	0	0	**14**

[25] Some students responded to the question of frequency, but not of enjoyment, resulting in disparity between totals.

Table 39.
Summary of CIS students reporting the frequency of each musical activity at school as "never," compared with their attitudes to the same activity.[26]

	☺	😐	☹	😠	**Total**
Singing	3 (3%)	11 (10%)	42 (39%)	51 (48%)	**107**
Playing instruments	10 (6%)	39 (25%)	59 (38%)	44 (29%)	**154**
Listening	7 (41%)	6 (35%)	2 (12%)	2 (12%)	**17**
Dancing	2 (2%)	7 (8%)	31 (36%)	45 (53%)	**85**
Composing	6 (3%)	31 (16%)	72 (38%)	78 (41%)	**188**

This suggests opportunities are available to students who want to participate in music and enjoy particular musical activities. The departmental assistant noted that one of the positive aspects of working in this programme is that "no-one in the department works with students who don't want to be there." However, these results also reflect that participation in music at CIS is largely elective: where students do not want to engage in an activity, they are not required to do so. This would suggest that compulsory general music does not occur frequently. It is also possible that classroom-based, whole class or whole school activities are not recognised as "music at school," because students may interpret "music at school" to mean the co-curricular programme. The attitude of students who belong to school music groups is significantly more positive, both compared with their peers at CIS and in comparison with the NEMP sample (see Table 40).

[26] Some students responded to the question of frequency, but not of enjoyment, resulting in disparity between totals.

Table 40.

Responses of CIS students who indicate membership of a school music group (N=107) (in red) compared with those who do not belong to a school music group (N=231) (in black) and the NEMP sample (in blue), as percentages.

1. How much do you like doing music at school?	☺	😐	☹	☹
	48 27 40	43 45 44	10 22 12	0 6 4
2. How often do you **do** these things in music at school?	**Lots**	**Quite often**	**Sometimes**	**Never**
Singing	21 5 14	20 12 27	36 47 46	23 36 13
Playing instruments	21 6 17	21 8 21	27 33 46	31 53 16
Listening to music	40 17 34	25 33 30	26 47 32	8 4 4
Dancing/moving to music	16 8 15	27 12 19	44 48 47	13 31 19
Making up music	9 2 9	11 4 19	34 32 43	46 62 29
3. How much do you **like** doing these things in music at school?	☺	😐	☹	☹
Singing	40 14 23	30 26 36	16 35 23	14 25 18
Playing instruments	45 21 47	31 27 36	17 33 12	7 19 5
Listening to music	83 54 65	13 35 27	2 10 7	2 1 1
Dancing/moving to music	28 15 30	36 29 31	25 34 24	11 22 15
Making up music	20 10 29	33 22 38	31 38 21	16 30 12
4. How much time out of school do you **do** these things in music?	**Lots**	**Quite often**	**Sometimes**	**Never**
Singing	41 18 20	14 15 20	23 33 35	21 35 25
Playing instruments	35 9 17	12 13 18	21 27 35	33 50 30
Listening to music	80 65 67	12 23 21	6 10 11	2 2 1
Dancing/moving to music	30 19 23	14 10 19	35 34 33	21 37 25
Making up music	20 8 10	13 10 14	28 21 38	39 61 38
5. How much do you **like** doing these things out of school time?	☺	😐	☹	☹
Singing	56 24 35	15 30 26	16 22 20	13 23 19
Playing instruments	46 20 38	25 21 28	12 25 21	17 33 13
Listening to music	91 79 83	6 14 15	4 6 2	0 0.4 0
Dancing/moving to music	39 22 34	23 21 26	24 30 23	15 26 17
Making up music	26 12 21	30 18 27	24 26 30	20 44 22
6. How do you feel about learning or doing more music as you get older?	☺	😐	☹	☹
	53 31 46	34 37 39	11 27 12	2 5 3

The apparent link between reported frequency and enjoyment was more pronounced in responses for out of school engagement with music. It is likely that, outside of school, children would choose to engage with musical activities that they enjoy. The data indicates that few CIS students have compulsory musical activities out of school enforced by a parent or caregiver, a point that is confirmed in the results from the third section of the survey (see pp. 208-213). The corresponding pattern for the musical activities at school may indicate that students are reporting largely on voluntary musical activities. Students who were most negative about music also reported the lowest frequency of these activities occurring.

Table 41.
Number of CIS students reporting the frequency of each musical activity out of school as "lots," compared with their attitudes to the same activity.[27]

					**Total**
Singing (84)	80 (95%)	4 (5%)	0	0	**84**
Playing instruments (58)	57 (98%)	1 (2%)	0	0	**58**
Listening (235)	223 (95%)	11 (5%)	0	0	**235**
Dancing (76)	68 (89%)	7 (9%)	1 (1%)	0	**76**
Composing (39)	32 (82%)	7 (18%)	0	0	**39**

[27] Some students responded to the question of frequency, but not of enjoyment, resulting in disparity between totals.

Table 42.
Number of CIS students reporting the frequency of each musical activity out of school as "never," compared with their attitudes to the same activity.[28]

	☺	😐	☹	😠	**Total**
Singing	1 (1%)	12 (12%)	32 (31%)	58 (56%)	**103**
Playing instruments	2 (1%)	21 (14%)	38 (25%)	89 (59%)	**150**
Listening	3 (50%)	1 (17%)	2 (33%)	0	**6**
Dancing	1 (1%)	8 (7%)	32 (30%)	66 (62%)	**107**
Composing	2 (1%)	16 (89%)	45 (25%)	116 (64%)	**180**

Survey section 3

Music lessons

- 81 students (24%) take lessons at school and 24 students (7%) take lessons out of school. Within those numbers, 11 students report taking lessons both in and out of school. Overall, 28% of Year 8 students indicate involvement in tuition either in or out of school.
- 86 students indicate that at some point during their schooling, they used to take lessons at school and 51 students report that they used to take lessons out of school. Responses on question 7 would indicate that some students consider learning from a family member informally as taking lessons.
- 148 students (44%) indicate that they have never tried lessons in or out of school.

[28] Some students responded to the question of frequency, but not of enjoyment, resulting in disparity between totals.

Membership of music groups in school

- 104 students in Year 8 (31%) report belonging to a music group at school.
- 57 students indicated membership of one school music group and 47 students have membership of more than one group, including 3 students who report belonging to four groups.
- 231 students (68%) are not members of a school music group, including three students who did not respond to the question.
- 224 students (66%) indicated that they do not belong to a music group in or out of school.
- The distribution of membership across school music groups is summarised in Figure 22 (below).

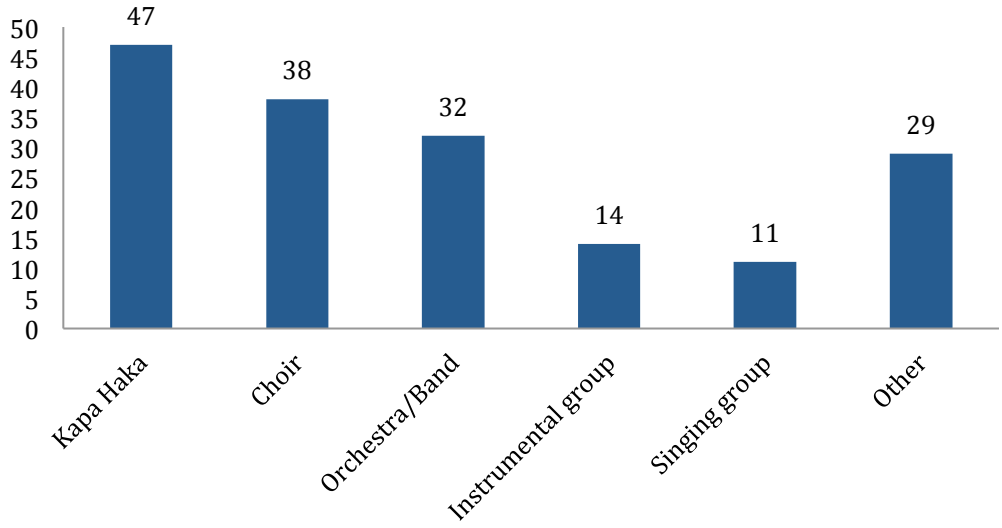

Figure 22. Student-reported membership of school music groups at CIS (an individual student may be represented in multiple columns).

Membership of music groups out of school. 17 Year 8 students (5%) report membership of a music group outside of the school. In the 2008 NEMP survey, students were asked to indicate whether they learned music or belonged to a

music group outside of school (Crooks et al., 2009, pp. 36, 37). Note that participation in music lessons and group membership were two separate questions on the CIS survey.

Table 43.
Participation at CIS in out of school music compared with NEMP (Crooks et al., 2009).

NEMP sample (2008)		Chisnallwood Intermediate School			
Year 8 students participating in out of school music lessons **or** groups	30%	Year 8 students participating in out of school music **lessons**	7%	Year 8 students participating in out of school music **groups**	5%

Music in the home.

- 136 Year 8 students (40%) indicate that a member of their household plays an instrument.
- Of the 94 students currently taking lessons in or out of school, 53 report that other members of their household play instruments (56%).
- Of the 148 students who have never tried lessons, 36 indicate that members of their household play instruments (24%).
- Figure 23 shows student responses to the question of how often singing is heard in their households.

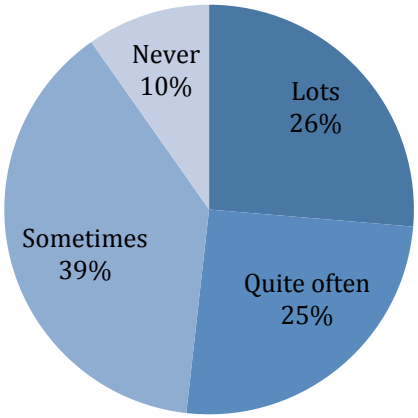

Figure 23. Frequency with which CIS Year 8 students report hearing singing in their homes.

Reasons for taking up an instrument. 172 students responded to question 7: "If you have ever learned an instrument (including singing), why did you choose to learn an instrument?" Of those, only 9 made mention of pressure from school or home to take up an instrument. Of those, two students are still taking lessons and one commented that s/he came to like it after being "forced." The most common reason for taking up lessons was "fun" or "enjoyment" (see Table 44).

Table 44.
CIS student responses to section 3, question 7.

Reasons for taking up an instrument[29]	**No. of students**
Fun/Enjoyment	48
Like singing/particular instrument	38
Love music	14
Cool	11
Try something new	11
Wanted a hobby/something to do	10
School/parental pressure	9
Great opportunity/challenge	6
Wanted to be good at it	6
Natural ability	4
Wanted to learn an instrument (generally)	4
To be famous/professional musician	3
To feel alive	1
Time for oneself	1

Subject rankings. Among the 85 students who rate music in their top three subjects, 35 students (10%) place music in the top position. 182 students do not mention music at all, despite it being an option on the list of suggested subjects. The most popular subject was physical education, followed by technology and music.

[29] Students responded in sentence form to the open question and responses have been grouped into similar categories for ease of interpretation. A student may have given more than one reason and could be represented within multiple categories.

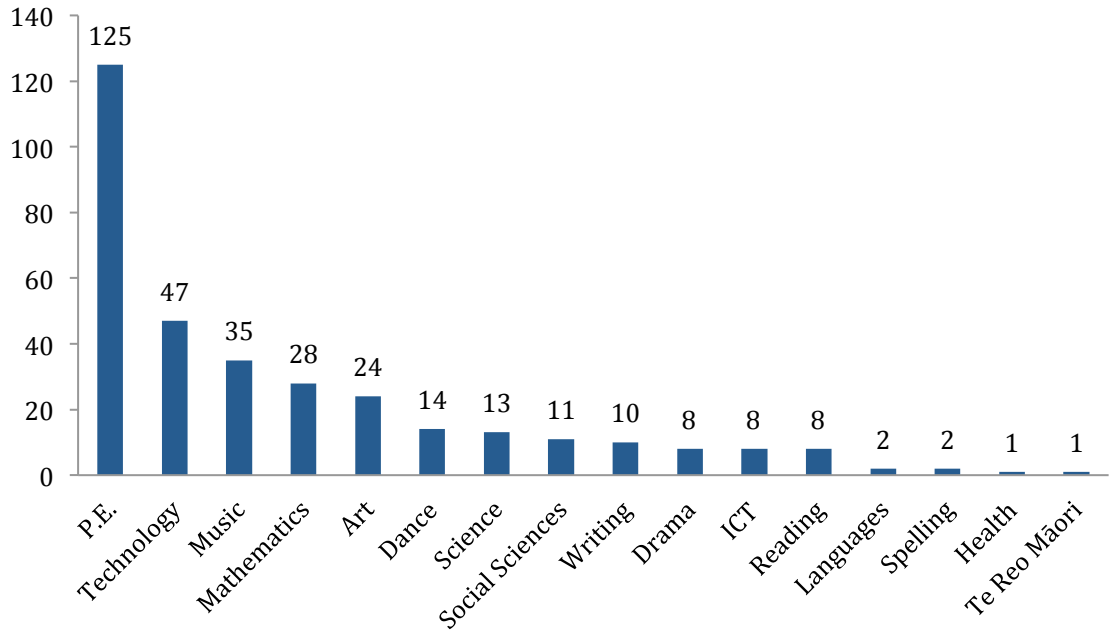

Figure 24. Number of CIS Year 8 students indicating each subject as their favourite.

Orchestra Survey

The apparent correlation between reported frequency and enjoyment of musical activities raised questions about students' perception of what is meant by "music at school." It is an inherent weakness of the NEMP survey that it is impossible to determine whether students are referring to general class music, individual music lessons or ensemble groups when indicating their attitude. Only in cases where the participant has reported that they neither take lessons nor are a member of a music group can the assumption be made that they are referring to general music. In addition, participation in music groups at school was lower than expected, raising questions as to whether there were noticeable differences between year level cohorts.

As a result, it was decided to survey the school orchestra, which is the largest music group in the school with 70 members, in order to gain a better understanding of students' experience of music at school. At the end of the survey, two questions relating specifically to "music with your class" give an indication of the extent to which music is participated in outside of the music department.

Members of the orchestra were surveyed at the start of a rehearsal and, of the 33 students present, 13 students were in Year 7 and 20 students were in Year 8.

Prior Experience

Students in the orchestra are drawn from 13 primary schools, with some leaving a full primary school to spend their intermediate years at CIS. Students' reasons for choosing to attend CIS are summarised below (Table 45).

Of the 14 students who give music as a reason for attending CIS, 6 did not belong to a music group in their primary school, and almost half (15 students) of all members of the orchestra did not belong to a music group at their previous school.

Students give a variety of reasons for joining, but the most common is "fun." Of the 13 Year 7 students, 10 indicate that they would continue with orchestra the following year.

Table 45.
Reasons for attending CIS.[30]

	No. of students
Music programme	14
Local area	8
School's reputation generally	5
Siblings attending/-ed	5
Learning opportunities	5
Sport	1
Variety of programmes	1

Table 46.
Reasons for joining the CIS orchestra.[31]

	No. of students
Fun	11
Pressure from a teacher	5
It is a good opportunity	4
To improve playing ability	3
Because I wanted to	3
To participate in music	2
Because I love music	2
Pressure from a parent	1
A way to make friends	1
No reason given	1

The orchestral players have varying degrees of experience on their instrument, and half of the students present had only taken up their instrument during their time at CIS. A further 3 students have the opportunity to participate in the orchestra with no requirement to take lessons (see Table 47).

[30] Where more than one reason was given, each is represented separately, resulting in a total of greater than 33 responses.
[31] Answers were in response to an open question and similar answers have been grouped to form categories.

Table 47.
CIS orchestral players' experience.

Years of tuition on instrument	No. of students
No formal lessons	3
<1 year	3
1 year	6
2 years	7
3 years	5
4+ years	8

Student Voice: Music at CIS

Students were given the opportunity to comment on aspects of the music programme at CIS that they like and dislike. Students are positive about the variety of options, both in tuition and groups, and the level of support they receive from teachers in the music department. Four students said that they liked that students do not have to be "particularly good" to join groups, with one student commenting, "I like that everything is open even for beginners. I like that there is lots of choice and variety." Very few students mention negative aspects, mostly related to missing out on other classes, although one stated "I think it's really great, but I dislike that we only do music if you sign up for lessons or clubs."

General Music

Student responses regarding the frequency of class music cannot be compared with the results of the main survey, because the orchestra is comprised of students in both year levels. However, the results appear to confirm that students who report engaging in "lots" of musical activities are

doing so through lessons and elective music groups. 81% of orchestra members indicate general music occurring "sometimes" or "never." The majority of these students enjoy class music when it occurs (see Figure 26, p. 214).

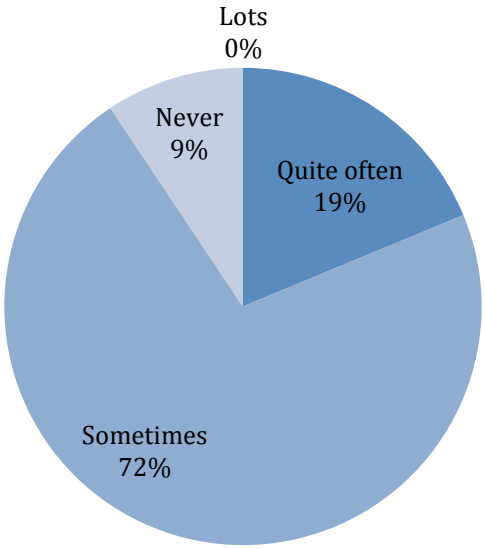

Figure 25. Frequency of general class music reported by members of the CIS orchestra.

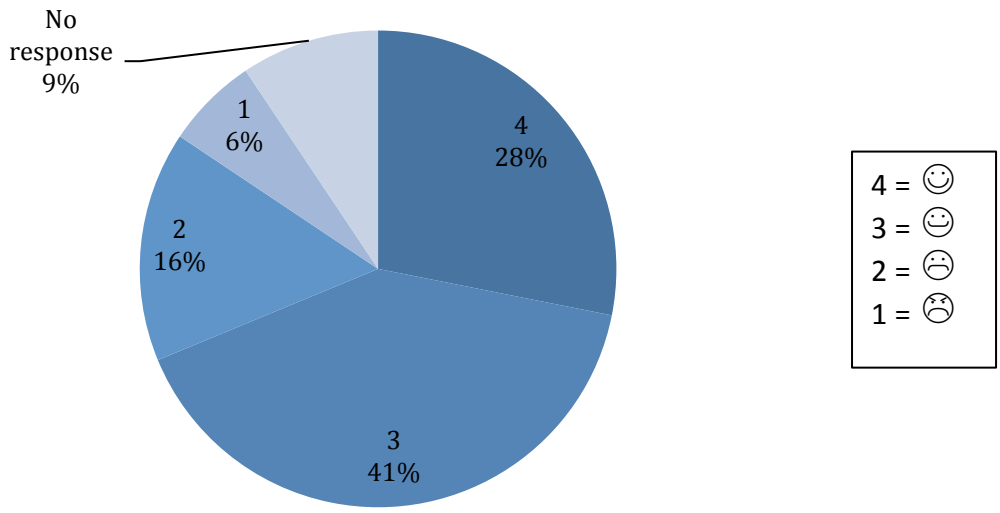

Figure 26. Enjoyment of general class music as reported by members of the CIS orchestra.[32]

Summary

While the results of the sample as a whole indicate that attitudes among CIS students are less positive than those in the NEMP sample, the students who participate in the music programme indicate more frequent engagement in musical activities and higher levels of enjoyment than the national data. The programme draws musical students to the school, but there are also a large number of students involved who have no experience on instruments or in groups prior to their time at CIS. Fewer students participate in out of school music activities compared with the NEMP sample, but the CIS music programme provides extensive opportunities that may negate the need for students to look elsewhere.

[32] The 9% of students offering no response correlates to the 9% reporting the frequency of class music occurring as "never."

Despite the less positive responses on section 2 of the survey, music was ranked among the top three most popular subjects, but students who did not rank music near the top of their list most frequently left it out altogether. Students who reported enjoying music least also indicated the lowest levels of frequency. Since participation in most musical activities is voluntary, it is difficult to tell whether students choose not to engage in music because they dislike participating, or whether their lack of participation causes a negative attitude.

It is a characteristic of the intermediate school environment that there is a high turnover of students, with each music group having a completely new set of members every two years. As a result, the programme is adaptable to the interests and skill levels of each cohort and students involved feel that there are no barriers to participation. Students in the orchestra made particular mention of how encouraged they felt in the department. Students gave a variety of reasons for becoming involved, with two Year 8 students commenting, “Because it's exciting and you get to do opportunities you have never done before” and “I think I have learned an instrument because I like to feel alive.”

Chapter Eight

Discussion

"It's the music culture. That's just what you do!" – Music director, CGS, 2014

Introduction and Limitations

A comparison of the music programmes in combination with the responses of the teachers allows the researcher to identify characteristics that are common across the schools and features that make each case unique. The results of the survey reveal trends in students' affective responses to music as they may relate to aspects of individual school programmes, as well as providing an insight into the position of music since NEMP data was last collected in 2008. The voluntary and compulsory components of the programme and rates of student participation show the extent to which schools are engaging students across a broad range of abilities.

Caution must be exercised in generalising the findings of this study beyond the case study schools, due to the low number of case studies, their location, decile and their selection based on the prominence of their music programmes, the findings from this research provide insights into the successful implementation of music programmes and highlight the role schools can play in reversing negative attitudinal trends.

Role of the Principal

All four teachers in charge of music considered the support of the principal as critical to the success of the programme. Principals are influential in encouraging "teachers to transform the cultures of their classrooms" (Stewart, 2002, p. 6) and research on school effectiveness "consistently identifies leadership as one of the key variables making a positive difference in students' experience of school" (Campbell-Evans, 1993, p. 99). The value that the principal places on music education has an impact on how teachers perceive and support the programme, which in turn influences students' views. The music director at CIS reflects that "[the music programme] is incredibly well supported because [the principal] supports it well. It's just so important what the principal does. It really, really is. Because he does, it's got a flow-through" (J. Bell, personal communication, October 31, 2013).

Three main ways in which school leadership promoted the success of the programmes were identified from the interviews:

- Excellence in music is given similar recognition to other cultural, academic and sporting achievements;
- Consideration is given to provision for music education in staffing appointments;
- Funding is provided to resource the music department, but also to give students in hardship access to the full range of opportunities.

The music director at CGS commented that music is more than just an everyday part of school life and success is celebrated by the whole school, led by management:

> [Music at CGS] is actually something quite special. It is special… sure, we stand up because the cricket team won their trophy, but they also have the Cathedral Choristers' fantastic service that they sang… So it's given, by the management… equal weighting with sport (J. Dodgshun, personal communication, November 27, 2014).

In two of the schools, the community provided the impetus for the creation of a music specialist role, which enabled teachers who were already on staff to utilise their strengths. At WS, the music specialist began teaching at the school as a general classroom teacher, but her musical background allowed her to become increasingly involved in developing the music programme, at the encouragement of the principal at that time. She describes her work with the orchestra as "homegrown," having had no formal training in conducting, and she has been supported in developing many musical skills on the job. Her specialist role was created for her because, during her time as a classroom teacher:

> They used to give me one day's release out of the week to do music stuff, but I just could not fit it all in… It had become unmanageable. I just wasn't able to do everything. And so I just went to them with a proposal and we talked it over. I didn't propose this, but they came back to me with this, and in the end that's what we ended up with and it's worked really well (C. Pritchard, personal communication, August 6, 2014).

At that stage, the SMP had already been serving the needs of musically able students for a number of years, but the school management team saw the value that a specialist teacher could add in providing music education for students not in the SMP. The principal's investment in the success of the programme is evident in the topic of his sabbatical research: *Maintaining a class act: The viability of a specialised music programme* (Brown, 2009).

At CPS, the arts were considered of sufficient importance to appoint a lead teacher. Individual teachers are encouraged by the principal to develop strengths that benefit each teaching team:

> [The principal] herself is not a musician and she herself would not take music lessons herself but she values it and understands its place so she's a good supporter of it… [The principal] is very good at trying to make sure that within each team they have a skillset that [provides] a balance so that they've got someone who's sort of the arty person and someone who's the sporty person and someone who's the literacy and someone who's numeracy and then you've got that strength in the team to help support everybody else (Lead teacher for the arts, CPS, personal communication, February 16, 2015).

Community Support

The school, as a learning community, is made up of the leadership team, including the Board of Trustees, principal and senior management team; the teachers and support staff; parents, caregivers and wider family; and students. The support of all members of the community is needed for the successful

implementation of a full music programme. The New Zealand Curriculum identifies eight principles that provide a basis for decision-making in schools. The principle of community engagement states "The curriculum has meaning for students, connects with their wider lives, and engages the support of their families, whānau, and communities" (Ministry of Education, 2007b, p. 9). Schools are able to make decisions on curriculum delivery that take community desires into consideration. "New Zealand schools have the scope, flexibility, and authority they need to design and shape their curriculum so that teaching and learning is meaningful and beneficial to their particular communities of students" (Ministry of Education, 2014). Community consultation at WS has ensured that music remained a focus in school-wide goals, not only for the benefit of students involved in the SMP, but for all students (Westburn School, 2013, 2015b).

When CIS was threatened with closure, following the earthquakes, the community voiced that there was a need for the school and that families wanted the music programme for their children:

> [The music programme] is more supported and regarded higher than what I had realised because at all the meetings I went to that was one thing that kept coming up over and over again… But this is what people in the community were saying: 'No, Chisnallwood's got its music and we don't want to close, because of this.' The earthquakes and the [threat of] closure both brought out what the community really thinks (J. Bell, personal communication, October 31, 2013).

This support for music at CIS may have been an influential factor in giving the school a reprieve. Additionally, without community endorsement, it would be more difficult to justify large financial commitments to projects such as the construction of the performing arts building at CIS or Board-funded music positions.

The music specialist teachers in all the schools actively promote the programme by ensuring that staff and students are aware of the work being done, so that the programme does not exist in isolation, but is "meaningful, relevant, and connected to students' lives" (Ministry of Education, 2015a):

> We get some of our top kids to play solo occasionally and the rest of the school are just blown away. I try not to do that too much, because I don't want to turn kids off or get them 'oh here we go again', so I try to get a balance of enough to keep them really interested and appreciative and to inform them that that's going on… And that's for the teachers as well. Although the teachers are really good, they're supportive, they're great (C. Pritchard, personal communication, August 6, 2014).

At CPS, where most of the music teaching is done by generalist teachers, it is important that there be a willingness among all staff members to be involved. The balance of strengths in the teaching teams allow less experienced staff to be supported and students can see a variety of adults participating actively in music.

School Culture

An important factor identified by all the teachers was a "music culture" within the school. School culture can be explained as "a powerful web of rituals and traditions, norms, and values that affect every corner of school life" (Peterson & Deal, 2002, p. 10). In each case study, the musical life of the school is part of the defining characteristics of its culture and music has historically been, to differing degrees, part of each school's traditions:

- CPS has had musical classroom teachers organising groups fairly consistently since it opened in 1900 (Small, 2000);
- WS established the SMP on an already well-performing classroom music programme, and has maintained and developed both since 1996 (Brown, 2009);
- CGS was founded as a school for choristers;
- The jazz band at CIS has been winning awards at JazzQuest since the competition was established in 2006 (King, 2012).

David Brown (2009), the principal of WS, reflected on the conditions necessary for a specialist programme to function well within a school:

> To develop and maintain a specialist programme in a school setting, it needs to become embodied in the culture of the institution. This situation can only occur if the programme is developed, accepted, supported and maintained by the whole school community… [the SMP] has become an identifiable and genuine feature of the Westburn School culture. It has become embedded in the customs and traditions of the school (Brown, 2009, p. 37).

As music becomes entrenched in the traditions of the school, the culture begins to perpetuate itself. Morrison (2001) identifies that within the school ensemble, the director is "a musician and teacher who clearly fills the role of 'culture bearer'" (p. 26), but goes on to state that the mixture of age levels within a group allows older, more experienced students to induct younger students into the musical and social expectations of the group. The specialist at WS explains that students hear the music groups performing through their younger years and expect to be able to do the same: "It's built on and on and on so now kids come in hearing the orchestra and they think 'I'm going to be in that one day.'" Where music is a natural part of the everyday school experience, there is no stigma associated with participation. "There's a positive attitude toward music here. And that's why SMP works so well, because you're not a wuss and you're not a nerd if you're involved with music" (C. Pritchard, personal communication, August 6, 2014). Reflecting on the festival choir, comprised entirely of Year 6 general music classes, the director at CGS notes, "I guess you could say it was compulsory but it's part of our culture. It's just accepted that that's what they do." New students must adjust to the musical environment at CGS, because it is an intrinsic part of the school culture: "they come in and it's quite strange for a lot of them, but they never, ever, [have a bad attitude]" (J. Dodgshun, personal communication, November 27, 2014).

While the three full primary schools in this study have up to eight years with most students to develop and maintain a school culture, CIS faces a challenge that is common to all intermediate schools. The culture of the school has to be re-established every year for the new intake, with complete turnover of

the student body every two years. Musically, students may not have the background to participate at the level that they would desire and there is a lack of time to develop proficiency. The task of the intermediate music teacher is made more difficult by a lack of consistency in music education in contributing schools:

> It is really important for kids to get a music education – all kids – I think it's particularly important when they're younger: preschool and primary… They all should be getting better music education than most of them are. And they all should be helped to sing in tune and they all should have some basics. It's really fun when you're a kid learning that. They shouldn't be learning that basic stuff at intermediate. They should have done it. And there comes a point where they're getting older now, and they want to do more sophisticated stuff, but they might not have the skills (J. Bell, personal communication, October 31, 2013).

Despite the variation in student background and short timeframe, the standard of performing groups is consistently high at CIS. The director considers visits to local primary schools to be important in this regard, both to attract students to the school, but also to set an expectation for the standard of achievement:

> Well [the consistency in standard] is happening with just about all the groups I think because – I have been puzzled about that – but I think they come in and they hear the group in Year 6 or what have you, or Year 7, and they expect that they're going to sound like that the

following year. It's all I can put it down to – the expectation on themselves (J. Bell, personal communication, October 31, 2013).

Defining Characteristics of Each Programme

While examining the affective outcomes as illustrated by the results of section 2, it is important to consider the different models of implementation used at each school, as well as significant differences across the schools in general. Table 48 provides a summary of the features that differentiate the case study schools.

Table 48.
Summary of characteristics of case study schools.

School	Type	School Roll	Decile Rating	Classroom music instruction	Special features
CPS	State Years 1-8	475	10	Generalist for Years 1-6; Specialist for Years 7/8	Music groups taught by a mixture of specialist and generalist teachers.
WS	State Years 1-8	483	9	Specialist	The SMP provides extensive music education to students who are accepted into the programme by audition.
CGS	Private Years 1-8	259	N/A	Specialist; Boys and girls have separate classes	CGS is the only school in the study where general music students receive classes lasting for more than a term per year. Membership of the Cathedral Choristers is open to boys who successfully audition and each boy receives a scholarship to attend CGS.
CIS	State Years 7-8	750	5	Generalist	Extensive extra-curricular music programme directed by a music specialist is located in the performing arts centre on-site. Groups maintain a high profile locally and nationally in music competitions.

Affective Outcomes

The extent to which a positive music culture has become entrenched in each school is reflected in the outcomes of section 2 of the student survey. Tables 49 and 50 provide a comparison of results across all case studies. As noted previously, it is a weakness of the NEMP survey that it is open to interpretation as to what students understand by the phrase "music at school" or the terms "lots," "quite often," or "sometimes."

Table 49.
Summary of student responses on section 2 for all schools compared with the NEMP 2008 Music Survey for Year 4 students, as percentages, as follows: CPS, WS, CGS, NEMP.

1. How much do you like doing music at school?	☺	😐	☹	😣
	53 70 57 61	26 25 33 30	12 4 10 6	9 2 0 3

2. How often do you **do** these things in music at school?	**Lots**	**Quite often**	**Sometimes**	**Never**
Singing	14 51 45 22	39 25 30 28	37 25 15 45	11 0 10 5
Playing instruments	20 18 35 18	21 18 25 19	38 46 35 47	21 18 5 16
Listening to music	25 30 17 45	16 21 44 25	43 46 39 26	16 2 0 4
Dancing/moving to music	14 15 25 26	21 13 30 21	33 54 35 42	32 19 10 11
Making up music	21 9 11 19	9 16 11 12	26 39 53 35	44 36 26 34

3. How much do you **like** doing these things in music at school?	☺	😐	☹	😣
Singing	49 70 45 51	28 26 30 29	11 4 15 10	12 0 10 10
Playing instruments	35 65 43 63	40 23 52 22	9 4 5 10	16 9 0 5
Listening to music	54 63 57 67	14 29 29 23	14 7 10 7	18 2 5 3
Dancing/moving to music	37 42 35 46	32 28 20 28	11 21 30 16	21 9 15 10
Making up music	39 46 37 47	18 29 16 22	19 16 21 14	25 9 26 17

4. How much time out of school do you **do** these things in music?	**Lots**	**Quite often**	**Sometimes**	**Never**
Singing	46 43 37 32	18 18 26 20	21 27 21 28	16 13 16 20
Playing instruments	30 37 30 22	16 16 35 18	32 23 35 31	23 25 0 29
Listening to music	66 44 35 59	11 26 25 20	14 28 35 17	9 2 5 4
Dancing/moving to music	44 25 25 34	16 21 15 18	21 39 40 28	19 14 20 20
Making up music	35 32 28 24	12 13 6 14	30 25 28 29	23 30 39 33

5. How much do you **like** doing these things out of school time?	☺	😀	☹	😣
Singing	63 65 37 52	19 16 37 21	4 11 21 13	14 9 5 14
Playing instruments	42 55 42 48	28 27 26 27	7 13 21 14	23 5 11 11
Listening to music	77 63 45 72	9 27 45 20	5 7 5 4	9 4 5 4
Dancing/moving to music	46 40 42 49	28 25 21 19	11 21 0 16	16 14 37 16
Making up music	44 49 37 42	19 19 21 23	9 18 5 14	28 14 37 21

6. How do you feel about learning or doing more music as you get older?	☺	😀	☹	😣
	45 67 57 62	25 30 29 24	16 4 5 10	13 0 10 4

Table 50.

Summary of student responses on section 2 for all schools compared with the NEMP 2008 Music Survey for Year 8 students, as percentages, as follows: CPS, WS, CGS, CIS, NEMP.

1. How much do you like doing music at school?	☺	😊	😐	☹
	25 48 38 33 40	39 46 58 43 44	31 5 4 19 12	4 0 0 4 4

2. How often do you **do** these things in music at school?	Lots	Quite often	Sometimes	Never
Singing	14 27 63 9 14	22 46 17 14 27	49 27 13 43 46	16 0 8 32 13
Playing instruments	24 41 33 10 17	20 3 46 11 21	45 35 17 33 46	12 22 4 45 16
Listening to music	26 32 46 23 34	44 41 25 32 30	28 27 29 39 32	0 0 0 5 4
Dancing/moving to music	10 11 17 10 15	14 14 8 18 19	63 62 67 45 47	14 14 8 26 19
Making up music	2 3 13 4 9	14 19 25 6 19	35 38 50 33 43	49 41 13 55 29

3. How much do you **like** doing these things in music at school?	☺	😊	😐	☹
Singing	29 38 38 21 23	27 35 29 27 36	31 24 25 29 23	12 3 8 21 18
Playing instruments	25 46 46 27 47	29 32 38 28 36	37 16 17 28 12	8 5 0 15 5
Listening to music	80 76 58 61 65	14 24 33 29 27	6 0 8 8 7	0 0 0 1 1
Dancing/moving to music	24 19 33 19 30	37 35 25 31 31	31 35 33 30 24	8 11 8 19 15
Making up music	10 27 38 12 29	35 35 33 25 38	33 16 21 34 21	22 22 8 26 12

4. How much time out of school do you **do** these things in music?	Lots	Quite often	Sometimes	Never
Singing	32 19 29 25 20	16 19 25 14 20	26 51 38 30 35	26 11 8 30 25
Playing instruments	26 38 29 17 17	20 3 29 13 18	18 24 25 25 35	36 35 17 45 30
Listening to music	82 76 67 70 67	8 8 29 19 21	10 16 4 8 11	0 0 0 2 1
Dancing/moving to music	36 19 17 23 23	14 14 13 11 19	26 35 21 33 33	24 32 50 32 25
Making up music	8 19 17 11 10	18 14 8 11 14	30 28 33 22 38	44 39 42 54 38

5. How much do you **like** doing these things out of school time?	☺	😊	☹	😣
Singing	46 38 26 34 35	16 35 43 25 26	16 22 17 20 20	22 5 13 20 19
Playing instruments	30 38 29 29 38	28 30 50 21 28	22 14 13 21 21	20 19 8 29 13
Listening to music	92 86 83 82 83	6 11 13 12 15	2 3 4 5 2	0 0 0 0.3 0
Dancing/moving to music	36 22 25 28 34	30 32 17 21 26	20 24 29 28 23	14 22 29 22 17
Making up music	18 28 27 16 21	26 28 27 22 27	32 19 27 25 30	24 25 18 36 22
6. How do you feel about learning or doing more music as you get older?	☺	😊	☹	😣
	32 41 38 37 46	30 35 50 36 39	38 19 8 22 12	0 5 4 4 3

Age

Three of the four schools allow for a comparison between the attitudes of Year 4 and Year 8 students. In response to question one ("How much do you like doing music at school?") all schools showed a decrease in numbers of students choosing the most positive category. This is consistent with the NEMP results in music and other subjects (Crooks et al., 2009, p. 38) and the findings of previous research that suggest that students experience a decline in attitude to music as students move through year levels (Bowles, 1998; Nolin, 1973; Phillips, 2003; Vander Ark et al., 1980). However, when the two most positive categories are combined, students at WS maintain positive attitudes across year levels and at CGS there is an increase. For Year 4 students, WS had the greatest number of students choosing the most positive category for individual activities. There was a reduction in negative attitudes towards specific activities at CGS between Years 4 and 8. All schools showed an increase in enjoyment of listening to music, perhaps reflecting teachers' increased efforts to choose music that connects with

students' cultures and interests. In contrast with Bowles (1998), who found that enjoyment of composition activities decreased with age, students at CGS reported a greater enjoyment of making up their own music at Year 8 than at Year 4.

Gender

In three of the four schools, all music activities take place in co-educational contexts, while at CGS, general music classes, as well as choral groups, are conducted with boys and girls separately. Studies have shown that girls have a more positive attitude to music than boys (Boswell, 1991; Broquist, 1961; Hargreaves et al., 1995; Nolin, 1973; Phillips, 2003) and that the decline in attitude as students get older is more severe among boys (Pogonowski, 1985). Tables 51 and 52 (p. 236) summarise student responses to "How much do you like doing music at school?" separated by gender.

Table 51.
Summary of Year 4 girls' and boys' responses to question one (in red and green respectively), as percentages, for each school.

1. How much do you like doing music at school?	☺	☺	☹	☹
CPS	64 33	31 19	6 24	0 24
WS	81 61	19 29	0 6	0 3
CGS	56 58	22 42	22 0	0 0

Table 52.
Summary of Year 8 girls' and boys' responses to question one (in red and green respectively), as percentages, for each school.

1. How much do you like doing music at school?	☺	☺	☹	☹
CPS	42 8	38 40	19 44	0 8
WS	57 43	43 48	0 9	0 0
CGS	30 43	70 50	0 7	0 0
CIS	42 26	49 40	9 27	0 7

At the schools with co-educational music classes, the data conforms to the findings of previous studies, with girls choosing the most positive category more frequently. However, at both Year 4 and Year 8, the CGS boys have a more positive attitude than the CGS girls, with CGS girls less likely to choose the most positive category compared with the other schools. Boys at both WS and CGS have similarly positive attitudes to music, while boys at CPS are least positive.

There has been debate around the benefits of single-sex classrooms or schools for improving achievement and attitudinal outcomes for both girls and boys in a number of subject areas (Jackson, 2009; Pahlke, Hyde, & Allison, 2014; Sax, 2006). While results have been inconclusive, the consistent findings have been that students in single-sex contexts are less likely to view subjects as stereotypically masculine or feminine (Haag, 2000; Stables, 1990). Jorgensen and Pfeiler (2008) note that choirs catering specifically to boys are advantageous when boys' voices may be changing and help to counter the stereotype that singing is a feminine activity. At CGS, boys are encouraged to view participation in musical activities as suitable for both genders, and provision is made for boys and girls to participate separately and together. Additionally, the status given to the all-male choristers present boys and men that sing in a positive light. However, the results of the WS boys indicate that equally positive affective outcomes can be achieved in a co-educational setting.

Home Environment

It is easier to foster a music culture in a school setting where parents value music education. D. L. Campbell (2009) found that the perceived attitude of middle school students' parents was a more important factor influencing their musical attitudes than those of other relatives, peers or teachers, and Zdzinski (1996) noted that "for affective outcomes, the strength of the parental involvement relationship increased with student age" (p. 34). However, parental attitudes can also have a negative impact where they are not supportive (Hallam, 2002). Sichivitsa (2007) and Hallam (2002) both assert that while a supportive home environment can be an important factor for affective outcomes, it is

"clearly not essential" (Hallam, 2002, p. 235). There is evidence that children's musical involvement can have a positive effect on parents' views of music and that parents with a less musical background may provide greater encouragement (Davidson, Howe, Moore, & Sloboda, 1996). As MacKenzie (1991) found in his study on children's motivation to start learning an instrument, the majority of students in these case study schools cited personal reasons for taking music lessons, rather than family influences.

The following tables summarise student responses to questions relating to music in the home environment. The members of the household who play instruments may not be the parents, but their presence suggests a home environment that is supportive of music.

Table 53.
Percentage of students indicating that a member of their household plays an instrument.

	Year 4	**Year 8**
CPS	56	67
WS	60	57
CGS	57	71
CIS		40

Table 54.
Percentages of Year 4 students indicating the frequency of singing heard at home.

	Lots	**Quite often**	**Sometimes**	**Never**	**No response**
CPS	42	25	21	12	0
WS	37	11	40	12	0
CGS	33	14	38	10	5

Table 55.
Percentages of Year 8 students indicating the frequency of singing heard at home.

	Lots	**Quite often**	**Sometimes**	**Never**
CPS	31	22	33	14
WS	30	24	41	5
CGS	46	21	21	12
CIS	26	25	39	10

Fewer CIS students report having instrumentalists in their homes compared with the Year 8 students at CPS, WS and CGS. While this may not be the cause, it is interesting to note that CPS, WS and CGS also have similar percentages of Year 8 students participating in school music groups, whereas Year 8 students CIS report far lower rates of participation.

Participation in Music Groups

Student participation in music groups at and out of school is summarised on the tables below. "Participation" here refers to any participation, since it is not possible to separate compulsory and voluntary participation because where there is pressure to join, it could come from the school, home or music tutors.

Table 56.
Percentage of Year 4 students participating in music lessons and groups at school and out of school.

Year 4	School music lessons	School music groups	Out of school music lessons	Out of school music groups
CPS	44	88	33	21
WS	37	79	32	21
CGS	67	67	24	33

Table 57.
Percentage of Year 8 students participating in music lessons and groups at school and out of school.

Year 8	School music lessons	School music groups	Out of school music lessons	Out of school music groups
CPS	16	92	37	12
WS	46	97	27	8
CGS	67	92	17	17
CIS	24	31	7	5

The more limited range of instruments available at CPS may account for the higher percentage of students taking lessons out of school at Year 8, compared with the other schools. Pogonowski (1985) found that participation in music lessons or groups did not have a strong influence on students' attitudes to general class music, which may explain why Year 8 students at CPS had less positive results on section 2 despite reporting high participation rates in music groups. Even if CPS students who indicate their only participation in a music group as "other," likely indicating compulsory involvement in a production, are removed, the participation rate is still a relatively high 76%.

Students also report an increase in membership of school music groups between Year 4 and Year 8, suggesting that more opportunities become available to students as their experience and skills increase.

Specialist and Generalist Teachers

The case study schools present three models for the implementation of general music classes: At CGS and WS, classroom music is taught by music specialists; at CIS, classroom music is taught by generalists, with the frequency of these classes dependent on individual teachers or syndicates; and at CPS, a mixed model is used, with students in Years 1-6 receiving generalist instruction, while students in Years 7 and 8 have a specialist music teacher.

The Year 4 students at schools offering specialist instruction for classroom music (WS and CGS) report more frequent opportunities to participate in musical activities and have fewer students selecting the least positive category to indicate their attitude to specific musical activities. For Year 8 students, CIS is the only case study where classroom music is taught by generalists. CIS students report less frequent opportunities to engage in specific musical activities and are less positive about music than the other Year 8 students.

While CPS Year 8 students take music with a specialist, it is interesting to note that their attitude to music is not as positive as the two schools where students have had specialist instruction consistently throughout their schooling. One of the benefits of the generalist teacher as the music teacher is the broad extent to which that teacher knows each student in the class. While the music specialists at CGS and WS work with the same students over a period of years, getting to know their strengths and personalities, the specialist at CPS who takes senior music classes is limited in the time that she spends on-site, due to

commitments at other schools, and she is less familiar with individual students and not as fully involved in the school culture.

The music specialists also have the advantage of timetabled classes which ensure that music is taught as planned. The generalist teachers at CPS noted that pressure to perform in other subject areas, notably literacy, numeracy and information and communication technology, can mean that music gets less emphasis. However, generalists may have the benefit of flexibility to time music opportunities to fit with topics in other curriculum areas and to allocate more time to music if desired. All the generalists at CPS indicated a preference for a model that would allow them to teach music, but with a specialist taking some aspects and providing support.

Opportunities for Affective Development

Regardless of the model used to implement general curriculum music, all four schools offer extensive extra-curricular programmes. The range of musical opportunities provided at each school includes compulsory and elective components, with the latter varying in terms of time commitment, practice and prior experience required. The elements that make up the music programme aligned with a continuum based on the taxonomy of the affective domain (Krathwohl et al., 1964) indicate what opportunities are available to allow students to progress towards higher affective outcomes (see Table 58). The spread of activities also gives an insight into the extent to which the case study schools are able to cater to students who enter the school with varying interest and ability levels.

While the continuum can provide an overview of the spread of activities and the potential for affective development at each school, participation rates in music groups cannot be used as a way to evaluate how effectively schools are moving students along the continuum, as the factors that contribute to students' decisions to participate may be more complex. For example, pressure from a parent or tutor could turn a voluntary activity into a compulsory one and students in programmes like the SMP have a requirement to belong to the choir and orchestra, activities that are voluntary for other students. Conversely, it is not possible to know how many students in a compulsory activity would choose to participate if they had a choice, and students who have higher levels of affective development may respond with equal enthusiasm to activities in the "receiving" and "commitment" categories.

Table 58.
Overview of opportunities provided at each school in alignment with Krathwohl, Bloom and Masia's taxonomy of the affective domain (see also pp. 93-97).

Categories	Receiving (1.0)	Responding (2.0)	Preference for a value (3.2)	Commitment (3.3)	Organising (4.0)
Description	Opportunities for **exposure to** music, provided within a **compulsory** context and, at its simplest level, requiring only that a student pays attention.	Opportunities for **participation in** music are provided within a **compulsory** context, with no burden on the student to seek out the activity. Student response could range from mere compliance in participation to an emotional response of enjoyment.	Opportunities for students who seek out **voluntary participation** in musical activities.	Opportunities for students who seek out **voluntary participation** in musical activities, requiring a **significant investment** of a student's time and energy.	Support is provided to students who are beginning to self-direct their musical learning. Students may initiate the formation of groups or creative works. Students are increasingly able to participate in evaluative practices.
Generic examples	Attending a performance in assembly.	Syndicate or whole school singing; General classroom music.	Non-auditioned groups; Groups that require limited musical literacy, e.g. ukulele band.	Auditioned and non-auditioned groups requiring a significant time investment; Holiday programmes; Instrumental/vocal tuition.	Student-led groups; Composition workshops.
Evidence at CPS	• Positive attitude modeled by teachers and principal; • Exposure to what music groups are doing in contexts like whole school production.	• One term of classroom music with their own teacher at Years 1-6 and with a specialist at Years 7-8. • Whole school production – class items.	• A choir for each syndicate rehearsing part of the year for a particular event; • Marimba group.	• Tuition (vocal/ instrumental); • Orchestra; • Concert band; • Jazz band; • Recorder group.	

	Receiving (1.0)	Responding (2.0)	Preference for a value (3.2)	Commitment (3.3)	Organising (4.0)
Evidence at WS	• Positive attitude modeled by teachers and principal; • Attendance of performances by school music groups and outstanding individual instrumentalists at school assemblies.	• Compulsory Kapa Haka Yr 5-8; • 9-12 sessions of classroom music with specialist teacher per year; • Cultural Festival group (compulsory for Year 7/8); • Senior musical; • Syndicate singing.	• Ukulele group; • Marimba group; • Junior choir; • Cultural Festival Group (voluntary for Year 1-6 Māori students).	• Specialist Music Programme (SMP) (junior and senior programmes); • Orchestra; • Jazz Band; • Senior Choir; • Theory Club (out of hours); • Tuition (vocal/ instrumental).	• Aspects of the senior Specialist Music Programme (SMP).
Evidence at CGS	• Positive attitude modeled by teachers and principal; • Attendance of performances by music groups at chapels (3 per week).	• Festival choir at Year 6 (part of class music programme); • 2 45-minute sessions per week of classroom music with specialist teacher; • Whole school singing for non-orchestra members (40 minutes a week); • Hymns in chapel (3 services per week); • "House choirs" competition; • Bi-annual operetta (whole school).	• Junior choir.	• Orchestra; • Cathedral Choristers; • Tuition (vocal/ instrumental); • Internal music competition; • String ensemble; • Recorder ensemble; • Stage band; • Girls' and boys' chapel choirs; • Internal music competition.	

	Receiving (1.0)	Responding (2.0)	Preference for a value (3.2)	Commitment (3.3)	Organising (4.0)
Evidence at CIS	• Positive attitude modeled by teachers and principal; • Attendance of performances by music groups at assemblies.	• Classroom music at the discretion of the teachers; • Singing at assemblies.	• Choir; • Orchestra (including those who do not take lessons); • Marimba/percussion group; • Ukulele band; • Cultural groups.	• Irish Band; • Jazz Band; • Orchestra; • Recorder group; • Theory Club – cost, out of hours; • Sound technology (holiday training); • Production (biannual); • Ensembles; • Tuition (vocal/ instrumental).	• Rock bands – writing own songs; • Song-writing Club.

Lewy (1968) established that "the frequency with which a given behavior occurs will vary inversely its taxonomic level" (p.73). That is, the majority of individuals display behaviours corresponding to levels of affect at the lower end of the continuum, with "the frequency of occurrence of behaviours demonstrate[ing] a clear trend of increasing rarity corresponding with the increase of the taxonomic level" (p.74). The implication being that if schools want to encourage affective development in the area of music, they should provide opportunities along the entire continuum, since most students are likely to be in the "receiving" or "responding" categories. If these categories are ignored, student motivation to pursue musical involvement must come from beyond the school environment.

All the schools provide a similar range of opportunities at the higher end of the continuum with instrumental and vocal tuition, ensembles and other groups to engage students who enjoy music and to develop talented students' abilities. It is interesting to note that the schools that had more positive student attitudes (CGS and WS) provide more opportunities in the "responding" category, that is, general music classes and compulsory participation in musical activities. CIS provides a concentration of opportunities at the upper end, with little provision at the lower end. While students have opportunities to hear performances by school groups and tutors during the year ("receiving"), there is little evidence for the occurrence of classroom music or other compulsory music in student responses. As noted in the methodology, classroom music provides the "responding" step on the continuum that allows students to develop skills and engage in

musical activities without a choice. As they experience success and enjoyment, they are able to progress along the continuum and may choose to become involved in additional activities. All participation in music groups at CIS is voluntary and many ensembles do not require musical background as a criterion for membership, yet participation rates are not high (see Table 57, p. 240 for comparison). Despite not needing experience, it may be that many students have had limited involvement and skill-development in music and simply do not yet value music enough to want to devote the time and effort to those experiences. Relatively few students are accessing music, because only those who already value it are choosing to participate.

Sub-cultures

All schools that have music groups have musical sub-cultures, to a greater or lesser extent, because ensembles by their nature create social groups that have common interests and shared understandings (Morrison, 2001). Participating in a music group allows students to feel a sense of belonging (Adderly, Kennedy, & Berz, 2003; Stjern, 2012), and this may in part be because a stronger sense of identity within the group is created by its separation from the rest of the population:

> An ensemble's identity within the larger community is exactly what many participants value about their membership. However, for a school ensemble to provide that identity of "within," there must also be a "without." For students to take on the identity of the ensemble within the larger school population, then part of that population

cannot be ensemble members (Morrison, 2001, pp. 26, 27).

While all the case study schools have music groups and therefore musical cultural units, three of the case study schools have more exclusive, "elite" groups. CGS has the choristers and WS has the SMP, requiring auditions, different performance uniforms, attendance of social events and almost certainly resulting in a strong sense of belonging. Although CIS does not have restricted access in the same way as the other two schools' groups, the performing groups have a high profile within the community and rehearse and travel together frequently. The music department has a distinct culture within the school, which in some cases is maintained beyond the students' time at CIS. A social media page is maintained for alumni of the department so that students can keep in touch after they have left the school.

This raises the question of whether the presence of elite performing groups can have a negative impact on the attitude of the rest of the population. Kenny, Archambault, and Hallmark (1995) found that when musically gifted and non-gifted students worked in mixed groups on composition tasks, the non-gifted students experienced negative effects on their self-esteem, while the gifted students experienced positive effects associated with the increased self-esteem of being seen as leaders. It is conceivable that the presence of high achieving music groups could have a damaging effect on other students' perception of themselves as musicians.

Conversely, in a study on the difficulties that talented young musicians had faced before entering a specialist music school, Howe and Sloboda (1992) found that "being in an environment where everyone valued music was one of the most frequently mentioned advantages… of attending a specialist music school" and a number of their participants described experiencing "difficulties and embarrassments related to the non-acceptance of musical activities by other children" (p.17). A school culture that values musical achievement and participation has a positive impact on talented students.

At CGS and WS, both schools with elite groups, all students participate in music extensively through general class music and other compulsory and voluntary activities and these are the schools with more positive attitudes. At CIS, even though groups are open, the majority of students appear to have limited involvement in music, creating a separation between musicians and "non-musicians" and as a result, more extreme variation in attitude. This can be seen most clearly in the table of comparison between the attitudes of students who are actively involved in a music group at CIS, compared with those who are not (see Table 40, p. 206). It seems plausible that in a school where everyone is viewed as a musician, an environment is created that simultaneously supports talented students and promotes the affective development of less able students and those with a limited background, removing barriers between musicians and "non-musicians."

Summary

In his study, Broquist (1961) found that generalist- and specialist-taught programmes of classroom music had no significant effect on students' attitudes. While the factors that contribute to student attitude are complex and it is not the intention of this study to isolate the most significant factor, it is clear that in these cases the schools with the most positive affective outcomes are the same schools where students report music happening more frequently, where general classroom music is taught by specialist teachers and where schools have a balance of compulsory and elective music. Elliott (1995) holds the view that no distinction should be made in the pedagogical treatment of high ability and regular students: "all music students (including all general music students) ought to be viewed and taught in the same basic way" (p.74). The strongest culture of value for music is developed where every student, regardless of musical ability, is part of that culture, even though distinctions may be made through special programmes for talented students.

"I thought [orchestra] would be a good way to carry on with music and meeting friends. (It is and I did.)"

Year 7 orchestra member, CIS

Chapter Nine

Conclusions

"Only by introducing music to every pupil can music reach its full potential in New Zealand." – Vernon Griffiths (1936)

As discussed in Chapter One, the value of music for education is more than an accumulation of knowledge and skills, but rather the development of the whole person for a fulfilling life. Music is affirmed as an essential aspect of being human: response to music is recognised in babies before birth (Lecanuet, 1996 as cited in Hallam, 2002) and it is then present in a multitude of ways in everyday life, regardless of whether a person is an active musician or not (DeNora, 2000). Even though there is evidence to suggest that participating in musical activities is beneficial for social and emotional development, the ability to engage with music is also acknowledged as a unique form of cognition, or "intelligence" (Gardner, 1995) which is worth cultivating in its own right. Eisner (2001, p. 23) is emphatic in asserting that the intrinsic value of music education lies in its ability to deepen the experience of being human and that it is the goal of music education to enable every person to develop a lifelong engagement with fulfilling musical experiences.

An examination of the place of music within the curriculum in theory and practice revealed a tension between the reality of the current situation in schools and the belief that, just as music is for all children, music is for all teachers (Mills,

1993, p. 3). The majority of school leavers do not see themselves as makers of music, the evidence of which is found in the low levels of competence and confidence reported by beginning teachers and students in initial teacher education programmes (Pirihi, 2002; Webb, 2016). As is the case for other arts subjects, music is "absent in primary classrooms simply because teachers cannot teach what they themselves have not learned" (Snook, 2012, p. 209), resulting in a "cycle of low expectation" (Hennessy, 2000) for musical learning, based on a belief that musical achievement is restricted to a talented few. The NEMP results reveal that the majority of students enjoy musical activities, but that students are frequently denied the opportunity to engage in music education during their primary years – a time when children's beliefs about themselves as musicians are developing (Reynolds, 1995).

Very few studies in New Zealand have taken the affective domain into consideration when examining the position of music in the New Zealand curriculum. In the current study, with five years separating the first data collection for this study and the last data collection in relation to music for the NEMP in 2008, many of the issues identified in the NEMP remain the same, with an even greater number of students reporting a lack of opportunities for composition-based activities at school. This is of particular concern, as these case study schools have been identified for their strength in the implementation of music, while the NEMP schools were selected randomly. However, the students in this study who participate in music at school, in general, report enjoyment of their musical experiences and indicate a positive view of their musical futures.

Positive experiences in school music are inseparable from quality teaching that takes the prior experience and abilities of students into consideration. Elliott (1995, p. 206) emphasises the dependence between cognition and affective response and proposes that positive affective outcomes are the result of intentional planning by the educator: "Musical enjoyment arises when there is a balance between… current level of musicianship and the cognitive challenges in a musical work." The recognition that affective development is both an indicator of an effective music programme, in addition to being an end in itself, led to questions about the characteristics of schools that exemplify best practice. It was of particular interest to examine the impact of such school programmes on students' attitudes and the extent to which these schools are engaging students with a range of abilities.

Summary of Findings

In relation to the research questions, findings based on the four cases can be summarised as follows:

1. To what extent does a school's music programme, its organisation, scope, accessibility, staffing, resourcing and significance, influence students' affective outcomes?

- Limited or infrequent access to general classroom music may influence how students perceive school music, including whether it forms part of the core curriculum and whether it is for everyone;
- Students were more positive in schools where general classroom music was provided frequently;

- Schools with higher levels of reported participation in music (compulsory or voluntary) also had higher affective outcomes;
- The presence of "elite" performance or extension music groups did not have a negative effect on non-participants' attitudes in every setting (see p. 256);
- Students were more positive in schools where all students had access to the music specialist teacher;
- In three of the schools, the success of the music programme draws students to attend the school. Attracting musical students contributes to the quality of performance groups, but also to the culture of musical participation in the school.

2. What are the characteristics of Christchurch primary or intermediate schools with acknowledged effective music programmes?

- A supportive principal;
- A member of staff who provides leadership for music (not necessarily the music specialist);
- Access to a music specialist;
- A dedicated space for music;
- Strong extra-curricular programmes of tuition and music groups;
- Musical achievement is celebrated;
- In the schools with the highest affective outcomes, students are provided with a combination of compulsory and voluntary activities.

3. How effectively are schools engaging both "musically able" and less able students?

- Opportunities are provided at all four schools for musically able students, either through extension programmes or music groups;
- All four schools offer voluntary options for students with a limited background in music to participate in an ensemble;
- While all schools appear to be successfully engaging able students, there is uneven access to music education in some cases for students who have not had enough experience of music to develop the motivation to pursue it voluntarily.

The Importance of Music for Every Child

The schools in this study were all identified by experts as having effective models, and share a number of similarities, namely a strong extra-curricular programme of music lessons and groups as well as at least some access to a music specialist. However, they differed significantly in the extent to which music was accessible to all students. Three of the four schools had "elite" performance groups, involving a minority of children. While it would not have been surprising to find that those without membership in exclusive groups had a more negative attitude to music, this was not the case in every school. The differences in affective outcomes may be related to the level of exclusivity of access to music in general, rather than to elite group membership. The schools that provided regular compulsory participation in music for all students had more positive outcomes than those that relied only or mostly on voluntary involvement. Where students outside the elite groups had access to classroom

music or other mandatory music activities, they had similarly positive attitudes, in contrast to the school that had little or no compulsory music.

A comparison of results across the four cases illustrates that music for every child is good for both the musically able and responsive students and the other children. Schools that provided opportunities for all children to develop musically produced more students who place value on music than the contexts where music is restricted to a subset of the student body. When every student is included in the music programme, the achievements of those who excel can be recognised by a peer group who accept participation of music and who, through their own experience, may have a better understanding of the significance of what has been achieved.

Unconsciously, through the organisation and implementation of the music programme, schools may be reinforcing beliefs about musicality that suggest that musical activity is only valuable if it results in achievement at the highest level. Activities in the performing arts and physical education, by their public nature, expose the differing levels of ability between individuals more clearly than many other subjects, such as writing or science, where achievement is less publicly obvious. As students become older, they become more acutely aware of their performance in relation to others, as well as more ambitious in their expectations of themselves (Eccles et al., 1984). Students who have not had a background of participation in music may be disinclined to reveal a lack of expertise and frustrated by an inability to perform to a standard that matches their more experienced peers. In providing a specialised programme for more

able students, without providing access for other students, schools may be inadvertently creating a situation in which non-participating students believe that music is only for gifted students.

Although the potential for "musical greatness" should be realised where it is found, the purpose of school music is not to produce "greatness":

> Music is an important part of the curriculum with a role as indefinable as the place that music holds in so many lives. We need to be modest about the place of school music in the overall musical development of the child, and yet be ambitious about its provision, resourcing and variety, if all children are to have the opportunity to discover its potential for themselves (Pitts, 2000, p.41).

A music programme that involves every student in the school builds a culture that recognises every child's ability to experience the satisfaction of musical activity and affirms the belief expressed in the NZC that "[b]y participating in the arts, students' personal well-being is enhanced" (Ministry of Education, 2007b). While this is certainly true for the musically able student, the less able student derives a benefit that is just as important.

Underlying all the issues in this thesis is a basic question of whether music-making as a compulsory component of a child's education would be advantageous or desirable. Where schools provide extra-curricular options, like on-site tuition and ensembles, it may appear that adequate provision has been made for music education. However, elective participation in groups and lessons often does not involve the majority of students. While such elective activities

may not require auditions and as such are theoretically open to every student, open access to voluntary musical activities may not translate to participation when students have not had sufficient exposure to music to come to value it. In discussing the characteristics of quality teaching, Alton-Lee (2003, p. 53) cites several studies, including her own research in the New Zealand context, that have found a link between achievement and "opportunity to learn," or the amount of time students have for exposure to a topic. The findings in this study suggest support for a similar link between opportunities to learn and outcomes in the affective domain.

Implications for Practice

The results have implications for the organisation of primary school music, both in terms of the balance of components and in contributing to the discussion around who should teach music in primary classrooms. The students with the least positive attitudes were the group who chose not to participate in voluntary music and who received no classroom music programme. This indicates a need for a renewed emphasis on general music in schools. Compulsory participation in musical activities will raise musical achievement, has no negative impact on gifted students' attitudes if their needs are catered to, and aids in providing a supportive environment for musically gifted students by fostering a culture of music in the school, which is of benefit to every student. However, classroom music will only have a positive impact if it is taught effectively.

Specialists and Generalists

While all schools had access to a music specialist for performance groups, the cases where general classroom music was provided by a specialist music teacher produced higher affective outcomes. The music teachers in this study all took care to ensure that every student had opportunities to experience success and modified musical tasks to extend able students, while supporting less able students. The skill required on the part of the teacher to enable all students to participate in this way cannot be overlooked. The greatest barrier to an emphasis on classroom music in New Zealand schools is the ability to provide teachers who can deliver inclusive programmes successfully.

Current models of initial teacher education are not preparing graduates to deliver the full New Zealand curriculum. There is a "tension and frustration particularly in relation to… the decrease in allocated resources and time to teach 'music-sound arts' with the need to prioritise other government curriculum requirements" and teacher trainees frequently receive limited opportunities to observe or teach music while on placements in schools (Webb, 2016, p. 8). The teachers in this study, three of whom work as specialists, all came into their roles from different backgrounds, and the majority without formal training in music education, even if performance was a strength. When teachers first take on musical leadership (or even classroom music if their own experience is learning music in a studio context), they may have to develop a number of new skills on the job, for example:

- Learn to play new instruments that are often available for use in a classroom setting, e.g. recorder, guitar, ukulele;

- Become familiar with a range of music technologies;
- Learn new practical skills for working with groups, including conducting and arranging music for unusual combinations of instruments.

Such skill development is time consuming and can be intimidating, especially for teachers who are new to the profession. Without appropriate preparation during training, teachers may feel overwhelmed by the learning they need to undertake by themselves while still engaged in their classrooms full time and music may fade into the background.

Due to the lack of funding for music specialists, leadership in school music has to tended to be allocated to teachers who have previous experience in music, such as playing an instrument. However, some musical background "does not necessarily produce the competence that gives a generalist teacher the confidence to teach music; it does not substitute for professional preparation" (Wiggins & Wiggins, 2008, p. 3). In a study conducted by Boyack (2011), six of the ten generalists working as musical leaders in New Zealand primary schools had in fact completed a music specialism as part of their teaching degree (pp. 118, 119). However, such options are increasingly disappearing from ITE programmes, raising questions about the future of musical leadership in schools. Teachers who have the musical background and a passion for music education will need to become musical leaders in spite of the training they have received, rather than as a result of it. For those without a background in music, it is difficult to envision how they can contribute to breaking the cycle of negative experiences without the support of appropriate pre-service training, musical leadership in every school and professional development opportunities, as well

as being driven by a personal belief in the value of music for every child.

Potential Research Areas Arising from this Study

Studies such as Eerola and Eerola (2014) and Howe and Sloboda (1992) have focused on the benefits of participation in specialist or extended music programmes for their participants. As a result of the findings in this thesis, further studies in this area might consider the impact of the presence of programmes for gifted and talented students in music within the school on the musical self-perceptions or attitudes of non-gifted students who are excluded from participation. The long-term effects of participation in a specialist music programme could be contrasted with regular programmes in terms of students' future engagement with music in high school and at tertiary level. Investigations could also occur into whether non-auditioned and auditioned groups produce an equally strong sense of "within" identity (Morrison, 2001), and how this may impact on students' attitudes to music both inside and outside the groups.

Future data gathering could take into account a broader vision of what musical experience in the school setting may encompass as well as the impact of digital technologies on students' attitudes to musical learning in both primary and high schools. Focus groups could provide an additional technique to collect data.

The outcomes of this study would suggest that specialist teachers are more successful in promoting affective development in music, but more research is required to examine the attitudes of students who are taught only by

generalists. Mills (1993) asserts that "the advantages of having a teacher who knows you outweigh those of being taught by someone with a particular subject expertise," but also that "the process of working as a musician… must be enjoyable if it is to have any value" (p.2). Currently, it is difficult for most generalists to provide the experience of "musical apprenticeship" advocated by Elliot (1995), due to their own limited background in music. As such, research in affective outcomes for students taught by generalist teachers who teach "music as a form of specialism within a generalist primary school framework" (Boyack, 2011, p. 260) could reveal more about the potential impact of programmes that combine the positive attributes of both specialist and generalist models.

Future research may be focused on the impact of special programmes for musically able students or the role of particular factors, such as the inclusion of digital technology or the role of the teacher. What is evident from this study is that there are affective benefits for all types of student who engage with music at school.

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Appendices

Achievement Objectives for Music – Sound Arts

Strands:	Understanding the Arts in Context	Developing Practical Knowledge	Developing Ideas	Communicating and Interpreting
Level 2 *Students will…*	• Explore and share ideas about music from a range of sound environments and recognise that music serves a variety of purposes and functions in their lives and in their communities.	• Explore and identify how sound is made and changed, as they listen and respond to the elements of music and structural devices.	• Improvise, explore, and express musical ideas, drawing on personal experience, listening, and imagination. • Explore ways to represent sound and musical ideas.	• Share music making with others, using basic performance skills and techniques. • Respond to live and recorded music.
Level 4 *Students will…*	• Identify and describe the characteristics of music associated with a range of sound environments, in relation to historical, social, and cultural contexts. • Explore ideas about how music serves a variety of purposes and functions in their lives and in their communities.	• Apply knowledge of the elements of music, structural devices, and technologies through integrating aural, practical, and theoretical skills.	• Express, develop, and refine musical ideas, using the elements of music, instruments, and technologies in response to sources of motivation. • Represent sound and musical ideas in a variety of ways.	• Prepare, rehearse, and present performance of music, using performance skills and techniques. • Reflect on the expressive qualities of their own and others' music, both live and recorded.

Appendix B

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UNIVERSITY OF CANTERBURY
Te Whare Wānanga o Waitaha
CHRISTCHURCH NEW ZEALAND

[Date]

The affective element in primary school music education: The influence of school music programmes on children's attitudes to music

Information Sheet for Principals and Teachers

I am a doctoral student at the School of Music, University of Canterbury and I am a fully registered teacher at a local school. I am currently interested in the impact of school music programmes on children's attitudes to music and the effectiveness of a variety of ways of organizing school music in engaging students in music.

I would like to invite you to participate in my present study during 2014. If you agree to take part, you will be asked to participate in an interview of no longer than 30 minutes, relating to the organisation, scope, accessibility, staffing, resourcing and significance of your school's music programme. Please note the summary of teacher and class time requirements attached.

Please note that participation in this study is voluntary. If you do participate, you have the right to withdraw from the study at any time without penalty. If you withdraw, I will do my best to remove any information relating to you, provided this is practically achievable.

I will take particular care to ensure the confidentiality of all data gathered for this study. I will also take care to ensure your anonymity in publications of the findings if desired. All the data will be securely stored at the University of Canterbury for five years following the study. It will then be destroyed.

The results of this research will be used in my doctoral thesis and may be published in music education journals and reported on nationally and/or internationally at conferences. All participants will receive a report on the study.

If you have any questions about the study, please contact me (details above) or my supervisor, Dr Roger Buckton (roger.buckton@canterbury.ac.nz). If you have a complaint about the study, you may contact the Chair, Educational Research Human Ethics Committee, University of Canterbury, Private Bag 4800, Christchurch (human-ethics@canterbury.ac.nz).

If you agree to participate in this study, please complete the attached consent form.

I am looking forward to working with you and thank you in advance for your contributions.

Nicolette Paul

Summary of Teacher and Class Time Requirements

- A 20-minute slot for an interview with the principal.
- A 30-minute slot for an interview with the teacher in charge of music (or the arts) and/or the music specialist teacher.
- All Year 4 and/or Year 8 classes in the school will need to complete a 20 minute survey, to be administered to the whole class by the researcher.

Please indicate which term/s would **NOT** be suitable for data collection:

☐ Term 1

☐ Term 2

☐ Term 3

☐ Term 4

Appendix C

Telephone: +64 3 3561873

Email: nicolette.paul@pg.canterbury.ac.nz

UNIVERSITY OF CANTERBURY
Te Whare Wānanga o Waitaha
CHRISTCHURCH NEW ZEALAND

[Date]

The affective element in primary school music education: The influence of school music programmes on children's attitudes to music

Information Sheet for Students

I am a doctoral student at the School of Music, University of Canterbury and I am a fully registered teacher at a local school. I am interested in the way the school music programme affects children's attitudes to music and how well schools are getting all students involved in music.

I would like to invite you to participate in my present study. If you agree to participate, you will be asked to complete a survey about music at your school during class time.

Please note that participation in this study is voluntary. If you change your mind about participating, you have the right to withdraw from the study at any time. If you decide to withdraw, I will do my best to remove any information you have given from my results.

I will ensure that all the information I collect from you will be confidential and your name will not be used in any publication of my findings. All the data I collect will be securely stored at the University of Canterbury for five years after the study. It will then be destroyed.

The results of this research will be used in my doctoral thesis and may be published in music education journals and reported on nationally and/or internationally at conferences. All participants have the opportunity to receive a report on the study. If you would like to receive a report, it can be sent to your parent's or caregiver's e-mail on their request.

If you have any questions about the study, please contact me (details above) or my supervisor, Dr Roger Buckton (roger.buckton@canterbury.ac.nz). If you have a complaint about the study, you may contact the Chair, Educational Research Human Ethics Committee, University of Canterbury, Private Bag 4800, Christchurch (human-ethics@canterbury.ac.nz).

If you agree to participate in this study, please complete the consent form attached to your survey paper.

I am looking forward to working with the staff and students at [school's name] and thank you in advance for your participation.

Nicolette Paul

Appendix D

Telephone: +64 3 3561873

Email: nicolette.paul@pg.canterbury.ac.nz

UNIVERSITY OF CANTERBURY
Te Whare Wānanga o Waitaha
CHRISTCHURCH NEW ZEALAND

[Date]

The affective element in primary school music education: The influence of school music programmes on children's attitudes to music

Consent Form for Students

I have been given an explanation of this project and have been given a chance to ask questions.

I understand that I will be asked to complete a survey if I agree to take part in this project.

I understand that my participation is voluntary and that I can change my mind about participating at any time.

I understand that any information or opinions I give will be kept confidential to the researcher and that any published or reported results will not identify my name.

I understand that all the information collected for this study will be kept in secure facilities at the University of Canterbury and will be destroyed after five years.

I understand that if I require further information I can contact the researcher, Nicolette Paul, or research supervisor, Dr Roger Buckton. If I have any complaints, I can contact the Chair of the University of Canterbury Educational Research Human Ethics Committee.

By signing below, I agree to participate in this research project.

Name: _____

Date: _____

Signature: _____

Appendix E

Music Survey 2014 Year 4

Please circle your answers:

Section 1:

1. Age: *7* *8* *9*

2. Gender: *Boy* *Girl*

3. Ethnic background *(tick as many boxes as you need to)*:

Māori	☐
NZ European	☐
Pasifika	☐
Asian	☐
African	☐
Other European	☐
Other	☐

4. How long have you attended your current school?

Less than 1 year *1 year* *2 years* *3+ years*

Section 2:

1. How much do you like doing music at school? 

2. How often do you **do** these things at school:

Singing	*lots*	*quite often*	*sometimes*	*never*
Playing instruments	*lots*	*quite often*	*sometimes*	*never*
Listening to music	*lots*	*quite often*	*sometimes*	*never*
Dancing/moving to music	*lots*	*quite often*	*sometimes*	*never*
Making up music	*lots*	*quite often*	*sometimes*	*never*

3. How much do you **like** doing music at school?

Singing				
Playing instruments				
Listening to music				
Dancing/moving to music				
Making up music				

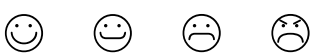
4. How much time out of school do you **do** these things in music:

Singing	*lots*	*quite often*	*sometimes*	*never*
Playing instruments	*lots*	*quite often*	*sometimes*	*never*
Listening to music	*lots*	*quite often*	*sometimes*	*never*
Dancing/moving to music	*lots*	*quite often*	*sometimes*	*never*
Making up music	*lots*	*quite often*	*sometimes*	*never*

5. How much do you **like** doing these things out of school time?

Singing				
Playing instruments				
Listening to music				
Dancing/moving to music				
Making up music				

6. How do you feel about learning or doing more music as you get older?



Section 3:

1. Do you take instrumental or singing lessons **at** school?

Yes *No* *I used to*

If yes, how long have you taken lessons (at school):

Less than 1 year *1 year or more*

Please name your instrument(s): _____

2. Do you take instrumental or singing lessons **out of** school?

Yes *No* *I used to*

If yes, how long have you taken lessons (out of school):

Less than 1 year *1 year or more*

Please name your instrument(s): _____

3. Have you joined and belong to a music group **at** school? *Yes* *No*

If yes, please circle the group and how long you have been a member:

Kapa haka	*This year only*	*1 year or more*
Choir	*This year only*	*1 year or more*
Band/Orchestra (12+ members)	*This year only*	*1 year or more*
Instrumental Group (up to 12 members)	*This year only*	*1 year or more*
Singing Group	*This year only*	*1 year or more*
Other (e.g. production)	*This year only*	*1 year or more*

4. Do you belong to a music group **out of** school? *Yes* *No*

If yes, please circle the group and how long you have been a member:

Kapa haka	*This year only*	*1 year or more*
Choir	*This year only*	*1 year or more*
Band/Orchestra (12+ members)	*This year only*	*1 year or more*
Instrumental Group (up to 12 members)	*This year only*	*1 year or more*
Singing Group	*This year only*	*1 year or more*
Other (e.g. production)	*This year only*	*1 year or more*

5. Do other members of your household play instruments?

Yes *No*

6. How often do you hear other members of the family singing at home?

lots *quite often* *sometimes* *never*

7. If you have ever learned an instrument (including singing), why did you choose to learn an instrument?

8. If you do not learn an instrument (including singing), would you like to?

Yes *No*

9. Would you like to be in a music group in your school?

Yes *No*

10. Would you like to be in a music group outside of your school?

Yes *No*

11. Please list your school subjects or classes from the most favourite (at the top) to the least favourite (at the bottom).

_____

_____

_____

_____

_____

_____

_____

_____

Subjects you could choose from might include:

Dance
Drama
Health
ICT
Mathematics
Music
Other language(s)
Physical Education
Reading
Religious Education
Science
Social Sciences
Technology
Te Reo Māori
Topic
Visual Art
Writing

Appendix F

Music Survey 2014 Year 8

Please circle your answers:

Section 1:

1. Age: *10 11 12 13 14*

2. Gender: *Boy Girl*

3. Ethnic background *(tick as many boxes as you need to)*:

Māori	☐
NZ European	☐
Pasifika	☐
Asian	☐
African	☐
Other European	☐
Other	☐

4. How long have you attended your current school?

Less than 1 year 1 year 2 years 3+ years

Section 2:

1. How much do you like doing music at school? ☺ ☺ ☹ ☹

2. How often do you **do** these things at school:

Singing	*lots*	*quite often*	*sometimes*	*never*
Playing instruments	*lots*	*quite often*	*sometimes*	*never*
Listening to music	*lots*	*quite often*	*sometimes*	*never*
Dancing/moving to music	*lots*	*quite often*	*sometimes*	*never*
Making up music	*lots*	*quite often*	*sometimes*	*never*

3. How much do you **like** doing music at school?

Singing				
Playing instruments				
Listening to music				
Dancing/moving to music				
Making up music				

4. How much time out of school do you **do** these things in music:

Singing	*lots*	*quite often*	*sometimes*	*never*
Playing instruments	*lots*	*quite often*	*sometimes*	*never*
Listening to music	*lots*	*quite often*	*sometimes*	*never*
Dancing/moving to music	*lots*	*quite often*	*sometimes*	*never*
Making up music	*lots*	*quite often*	*sometimes*	*never*

5. How much do you **like** doing these things out of school time?

Singing				
Playing instruments				
Listening to music				
Dancing/moving to music				
Making up music				

6. How do you feel about learning or doing more music as you get older?

Section 3:

1. Do you take instrumental or singing lessons **at** school?

Yes *No* *I used to*

If yes, how long have you taken lessons (at school):

Less than 1 year *1 year or more*

Please name your instrument(s): _____

2. Do you take instrumental or singing lessons **out of** school?

Yes *No* *I used to*

If yes, how long have you taken lessons (out of school):

Less than 1 year *1 year or more*

Please name your instrument(s): _____

3. Have you joined and belong to a music group **at** school? *Yes* *No*

If yes, please circle the group and how long you have been a member:

Kapa haka	*This year only*	*1 year or more*
Choir	*This year only*	*1 year or more*
Band/Orchestra (12+ members)	*This year only*	*1 year or more*
Instrumental Group (up to 12 members)	*This year only*	*1 year or more*
Singing Group	*This year only*	*1 year or more*
Other (e.g. production)	*This year only*	*1 year or more*

4. Do you belong to a music group **out of** school? *Yes* *No*

If yes, please circle the group and how long you have been a member:

Kapa haka	*This year only*	*1 year or more*
Choir	*This year only*	*1 year or more*
Band/Orchestra (12+ members)	*This year only*	*1 year or more*
Instrumental Group (up to 12 members)	*This year only*	*1 year or more*
Singing Group	*This year only*	*1 year or more*
Other (e.g. production)	*This year only*	*1 year or more*

5. Do other members of your household play instruments?

Yes *No*

6. How often do you hear other members of the family singing at home?

lots *quite often* *sometimes* *never*

7. If you have ever learned an instrument (including singing), why did you choose to learn an instrument?

8. If you do not learn an instrument (including singing), would you like to?

Yes *No*

9. Would you like to be in a music group in your school?

Yes *No*

10. Would you like to be in a music group outside of your school?

Yes *No*

11. Please list your school subjects or classes from the most favourite (at the top) to the least favourite (at the bottom).

_____

_____

_____

_____

_____

_____

_____

_____

Subjects you could choose from might include:

Dance
Drama
Health
ICT
Mathematics
Music
Other language(s)
Physical Education
Reading
Religious Education
Science
Social Sciences
Technology
Te Reo Māori
Topic
Visual Art
Writing

Appendix G

Chisnallwood Intermediate School Orchestra Survey

1. Year level: _____
2. Instrument: _____ How long have you taken lessons? _____
3. What primary school did you attend before coming to Chisnallwood?

   _____

4. Were you in a music group at primary school? Yes/No

   If yes, please state the type of group: _____

5. If you know the reason(s), can you explain why you chose to come to Chisnallwood Intermediate for Year 7 and 8?

   _____

   _____

6. Why did you decide to join the orchestra?

   _____

7. Do you want to continue with orchestra next year? Yes/No
8. What do you like/dislike about music at Chisnallwood?

   _____

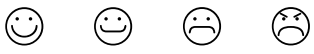
   _____

   _____

9. How often do you do music with your class? (Please circle)

   lots *quite often* *sometimes* *never*

10. How much do you enjoy doing music with your class? (Please circle)



Appendix H

Questionnaire for Year 4 and Year 8 classroom teachers at Cashmere Primary School

1. What instrument/s (if any) do you play? (Please specify if you have taken any graded examinations.)

2. Do you feel confident to lead singing with children?

3. If you had a choice, would you prefer to...

    a) Teach all your own music

    b) Teach some music and have a specialist teach some

    c) Leave all the music teaching to a specialist

4. Did you take any courses in music during university/college?

5. Do you feel that your university/college training adequately prepared you to teach music in the classroom?

6. If you have taught 5 or more years: Since you have started teaching, would you say that the amount of music activities in schools are now
    a) Less
    b) About the same
    c) More.

7. What are the main challenges you face in teaching music to your class?

If you are happy to be contacted with any follow-up questions I may have, please provide your email address:

Thank you! ☺